musical
COURIER

Television Era Is Here!

Boult Tells of BBC in War And Peace

Radiocasting The Battle of The Scheldt

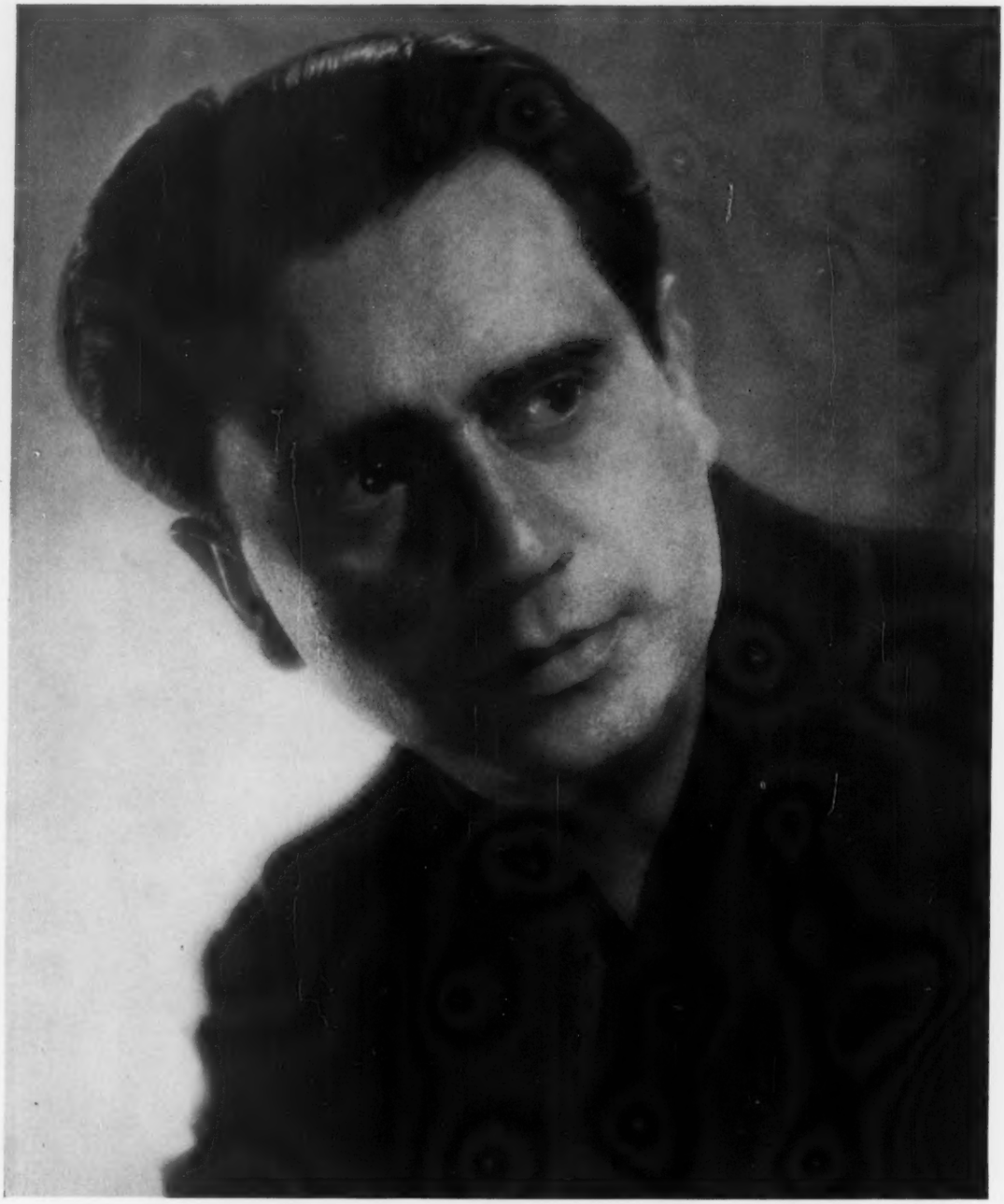
Established 1880

FEBRUARY 15, 1946

20 cents

Paul Lavalle, Composer-Conductor

SYLVAN LEVIN



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CELANESE CORPORATION OF AMERICA
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VICTOR RECORDS

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What Is Ahead in Radio?

In the past quarter of a century Radio has achieved incredible results both as a cultural and educational medium. Today the rich variety of entertainment our broadcasts offer is looked upon with respect by every other country.

But, measured by the yard-stick of American standards of perfection, there is a wide scope for real and basic improvement. When radio audiences have the privilege of hearing such broadcasts as Toscanini's via the NBC network; the Boston Symphony over WJZ; the New York Philharmonic-Symphony on CBS, not to mention many other outstanding programs, the crass commercials heard elsewhere can be condoned to some extent, and one's shudders can be restrained when listening to the pseudo-Oxford vernacular of some narrators on programs sponsored by various business concerns.

In this post-war world, the voice of radio, which is free to all who want to listen, will be a medium, as never before, in the service and enlightenment of a great, free people. For this reason the radio industry faces a tremendous responsibility in public service.

For a world disillusioned and thoroughly weary of war, broadcasts should be primarily concerned with providing entertainment that is relaxing and enjoyable. But there is also no other medium that quite possesses the power, almost incalculable in its potentialities, for clarifying and shaping public opinion along constructive lines.

•

Radio is on the verge of revolutionary and far-reaching changes. David Sarnoff, president of the Radio Corporation of America, said recently: "Since 1940, five years of intense research and development have revolutionized every phase of radio. In 1946, that scientific revolution will become continually more apparent to the public, as 'secret weapons' are freed for application to everyday use. Instruments and services, which in the normal course of events might not have appeared until 1960, should therefore be in use before 1950."

Of more immediate application in the improvements of radio is the superseding in the next few years of AM, now generally in use, by FM, which will make for staticless receptions. But the most dominant interest in the radio industry is, of course, the young art of television. The new medium has definitely reached the stage where it can give the public real entertainment and education. For the future, it is taken for granted generally, television will surely play a predominant part as a broadcasting medium, but at the same time working closely with radio.

•

One of the most significant developments is that of the Columbia Broadcasting System, which, using completely new equipment, developed, built and installed since V-J Day, has recently inaugurated a series of most successful demonstrations of ultra-high frequency color television. CBS offers this as evidence of the rapid strides being made in the development of television. Virtually none of the pick-up equipment, cables, transmitters, antennas and receivers used in the broadcasts was in existence at the time CBS engineers and laboratories were released from full-time war work less than six months ago.

The demonstration is further evidence, they point out, that all major obstacles in the development of ultra-high frequency color television for home use have been surmounted, and that this improved system can be made available to the public early next year, if the industry cooperates.

•

"Commercial television is ready for the public," states Niles Trammel, president of the National Broadcasting Company. "The rules and regulations laid down by FCC confirm NBC's long-held belief that a right and vivid development has reached the point where it can give the public a full measure of entertainment and education. However, it is important that government and labor see the necessity of giving this infant industry sympathetic encouragement and support. Both have a great stake in television; for this new medium, properly guided, can break down international economic and political barriers and serve to knit the whole world together." W. T.

RAYMOND PAIGE,
who has discovered many musical personalities in his notable career, first presented Ramon Vinay, Chilean operatic and concert tenor, on the RCA-Victor Show (Sundays, NBC, 4:30 P.M., EST) a few weeks ago. Mr. Vinay's performance was received with much acclaim by all the critics and Mr. Paige again presented him on the same spot on Feb. 10. Mr. Vinay has been engaged by the Metropolitan Opera and will soon make his debut there.

• • •

Sic Transit . . .

A company which sells "wired" music has suggested to Mayor O'Dwyer of New York that melody might profitably be installed in the subways so that patrons might be kept "happy throughout the day." The inspirational executive who got this fine idea believes that passengers would emerge from their tight-packed journeys "humming a melody, cheerful and ready to face the problems of the day" and at night, while being bumped and wafted homeward, they would lose all "the tensions and irritability built up during working hours."

How about the plain folks who just can't stand the Sacre du Printemps, or others who are slightly roiled by the 999th repetition of I Can't Begin to Tell You? We suggest one end of the car for Harried Hipsters and another for Highbrow Harmonists. Provided one could find his level—and there might be a tolerable amount of extra pushing—there might also be an arrangement like that on the old Paris Métro in which vari-colored cars indicate first, second and third class . . . music. Don't shove, friends!

COURIER SINGLE COPIES TO BE 25 CENTS

Owing to the marked increase of production costs, the Musical Courier is regretfully compelled to raise the price of single copies to 25 cents, beginning with the March 1 issue. Subscription prices will not change at present.

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February 15, 1946
Sixty-Seventh Year

THE MUSICAL PARADE: By the Staff

The railroads are hoping that Pullmans will soon be brought back from the limbo of extinct things. The Office of Defense Transportation in Washington has announced that it intends on Feb. 15 to begin lifting its ban on the use by civilians of sleeping cars on journeys of 450 miles or less. By March 15 this agency hopes to have all the short runs operating again with *wagons lits*.

This will write *finis*, one hopes, to that sad era in which famed ballerinas dangled their tired limbs over the arm of a day coach after an evening of Giselle or Swan Lake, and Brünnhildes sat up rebelliously from Chicago to Buffalo—*if* there was a train going that way at that hour. . . .

• • •

A new musical luminary has been spotted by those whose telescopes are searching the heavens these nights—and afternoons. At least, there have been some pretty enthusiastic reports, in such journals as the august Times, about a miss of 23 from California, soprano ilk, named Fiorenza Quartararo, who sang Micaela in the first Junior Performance sponsored by the Metropolitan Opera Guild. Others heard were Risë Stevens as the Seville charmer, Jacques Gerard as the impetuous guardsman who went AWOL, and Robert Merrill as the heavyweight heaver who, in a more recent parlance, "threw the bull."

• • •

Report from the West Coast is that Atwater Kent, now 72, and an honored name in radio manufacture as well as musical patronage, is all set to revive his contests to discover unknown singing talent. Quite a few names that later reached the "lights" were first heard on the old Atwater Kent series, in the days when radio was but a limping—or perhaps mostly yowling—infant.

• • •

The New York Philharmonic-Symphony office sends along a pretty teary epic about a dramatic happening as far back as Jan. 5, 1925, when Stravinsky arrived on his first U. S. visit on a day of Atlantic gales.

"Wearing a great black coat, a vivid orange-colored shirt and muffler, and a monocle in his right eye, he told ship-news reporters that 'we had a great storm—not so much sun as a 20 franc piece.' He also patiently explained that he did not like being called a 'modernist'. *'C'est un mot compromisé'*. His was the 'music of today', neither 'futurist' nor 'passé-ist'." (Hm, well. . . .)

The missive muses further on the fact that Stravinsky conducted as invited guest with the Philharmonic twice after that, in 1937 and 1940, and returned on Jan. 24, 25 and 27 of this year to conduct his new Symphony in Three Movements, written for and dedicated to the Philharmonic-Symphony. Still epigrammatic, the composer reports that "the only way to escape Hollywood is to live there."

• • •

At a recent rehearsal of the NBC Symphony, Toscanini wanted to get a particular effect from the string section of the NBC orchestra. "I want a far-away effect," he said. "Not too far, about Brooklyn."

• • •

Doubtless many a soprano who has trudged over the sands of Aida, preceded or followed by some fine specimens of elephant flesh in the old Hippodrome days, will be gladdened by the news that "on Saturday evening, Feb. 2, Maestro Alfredo Salmaggi celebrated his 30th anniversary as a grand opera impresario by presenting for the 500th time in his American career Verdi's Aida at the Brooklyn Academy of Music." The Maestro, states an announcement, insists that "it was from the Hippodrome that many of his artists 'crossed the tracks'" (to use his expression) "to more lucrative engagements." We don't know about the tracks, but the rest of the statement bears all the earmarks of veracity.

• • •

Janet Fairbank, concert artist, who specializes in modern songs, has a mother, Janet Ayer Fairbank, equally well known as a novelist. People often confuse the two. The "pay off" came the other day when a dear old lady said to Miss Fairbank's mother, "My dear, I think it is so remarkable. . . . A long, brilliant career as a novelist . . . and now, at *your* age, a successful singer!"

• • •

Edwin Franko Goldman, the veteran bandmaster, who returned not long ago from a successful USO tour of the Pacific Theatres, reports in some heat that "I honestly think the recent uprising of the soldiers in Manila could have been prevented if we'd had some good bands to help them pass the time." We-e-ell, perhaps. . . . Bands *and* dance partners.

• • •

The Metropolitan has announced with a flourish that the radio audience is to be given the privilege of voting for six of the operas to be heard on Saturday afternoons next season. Here is where one of those long-haired meanies will probably slip in—contrary to the rules—a request for Der Trompeter von Säkkingen or L'Incoronazione di Poppaea.

• • •

Tonal Tattling: The Musicians Emergency Fund is spending about $1,000 weekly to provide instruction for patients in Army and Navy Hospitals in the vicinity of New York, it was reported by Mrs. Lytle Hull, president, at a recent luncheon, where Lily Pons, the "Met's" altitudinous lark, was guest of honor. . . . Fredell Lack, violinist, who recently returned from a Central American tour, reports that at her appearances with the National Symphony of Costa Rica and Guatemala, critics proved so warm-blooded in temper that they even visited the greenroom and asked for an autograph. New York scribes, take notice! . . . A new "mystery town" for which Community Concerts organizers recently signed is Richland, Wash., a center of atomic bomb manufacture, which is so "hush-hush" that it can't even be found on the map! . . .

During a coast-to-coast tour, Florence Mercur, the pianist, according to one estimate, autographed nearly 10,000 programs. (Or at least it seems so to Miss Mercur's cramped right elbow after every concert.) However, in Young Harris, Ga., she met a new wrinkle when youthful enthusiasts urged her to imprint her lipstick over signatures. What won't the bobby-soxers think of? . . . Irwin Parnes, who celebrated his 27th birthday not long ago, has become one of the West Coast's most forceful impresarios, operating in Los Angeles, Pasadena, San Diego and Palm Springs. He is presenting three Golden Jubilee Recitals by Percy Grainger in the first three communities, the theme of which (Grainger's, not Parnes') is "My Musical Friendships over 50 Years" . . . . Philanthropists are not as common as they once were, but one is found in Robert Louis Barron, conductor of the Amarillo, Texas, Philharmonic Orchestra, who has one of the largest orchestral libraries in the country, the rich contents of which are open to the use of any U. S. ensemble without charge. . . .

Tying up painting and music, Manhattan recently combined these chaste artistic pleasures: a Boston Symphony Performance of Mozart's E flat Symphony (Keshel 26, as the radio announcers will pronounce it) and an interesting preview exhibition of twelve studies of that composer by the American painter Joseph Solman, now on view at the Bonestell Galleries.

• • •

Gustave Becker, well-known New York pianist and composer, has devised a copyrighted "Musical Alphabet," in which there is a suitable musical pitch, or tone, for each of the 26 letters. "It will," he says, "enable a composer, or a musical improvisor—" there is apparently some difference here, a fact which we have often suspected—"readily to find a musical theme for any word or name." As Mr. Becker recalls, Schumann did something in the alphabetical manner when he used the letters A, S, C, H in Carnaval. However, this new "Chromatic Alphabet" is the outgrowth of some years during which the deviser "amused himself, or entertained others, with improvisations on the letters found in names. Occasionally, though, a name was presented which contained but one musical letter, or none at all. For example, 'Myron Prunkov.' (Of course, Myron felt somewhat slighted, having abundant music in his *soul*, if not in his name.) Several similar experiences led the author to plan out his 'Chromatic Alphabet'."

Here are some samples, the first being a musical equivalent, so Mr. Becker says, of the name of capricious Leopold Stokowski, while just below appears the serenely classical moniker of Bruno Walter, and at the very bottom is the magical tonal alphabet itself. Anybody wanting a new melodic rubber stamp with which to sign his letters should immediately apply to its inventor!

L e o p o l d S t o k o w s k i
2.
a Musical Monogram — the melodic theme of which is derived from the letters in a name, according to the new Chromatic Alphabet of the composer.
W a l t e r.
The chromatic alphabet.
copyright by Gustave L. Becker - 1945.
A B B C D E F G H I J K L M N O P Q R S T U V W X Y Z

TELEVISION ERA IS HERE!

Pioneer Who Urged the Harnessing of Atomic Energy a Quarter Century Ago, and Prophesied World-wide Television Achievements 22 Years Ago, Sees Great Benefits to Musical Arts in Progress of Telecasts

***By* HENRY WOODHOUSE**

President of The Historic Arts Association and The Historic Celebrations, Executive Chairman of The National Arts Council, Life Member of The United States Naval Institute and The Franklin Institute.

Television Era is here! Its advent is heralded weekly by events that indicate progress towards a goal of perhaps greater magnitude than has been attained by any of the media associated with entertainment and education. While it is true that only one television station—National Broadcasting Company's WNBT—could spare two cameras to telecast history's greatest victory Parade, in honor of the 82nd Air-borne Division, on Jan. 12, last, it is also true that shortcomings are only temporary, due to the years of war restrictions.

Television has all the assets needed for success on a national scale in 1946; on a transcontinental and, possibly, hemispheric scale in 1947. Global telecasting will follow in 1948.

The 50,000,000 audience that was deprived of the opportunity of seeing the President Truman telecast on Jan. 15, 1946, because of the shortages mentioned above, is bound to become as impelling a factor in demanding speed in the development of television facilities as the 10,000,000 who missed President Harding's World Court radio broadcast of June 21, 1923, and became the impelling factor that speeded the development of radio broadcasting.

•

When Will 50,000,000 Potential Television Auditors Be Provided With Receiving Facilities and Programs?

The expectations of the potential 50,000,000 television auditors provide stupendous opportunities for profit and distinction for a large number of industries, arts, professions and branches of science. The first need is receivers in great numbers, and large screens for assemblies, smaller for homes, offices, shops, hotel rooms, railroad cars, planes, automobiles, camps and other individual uses. While a percentage of that vast audience may have expectations of perfection, the great majority will welcome whatever receivers may be made available for the next five years. The desire to see, as well as hear, events and performances is the prime factor.

That desire to see and hear living events will eventually fill television theatres and assembly halls, and make television as independent of commercial sponsorship as the musical arts and the motion pictures have been. But the possibilities of securing theatres and public halls for television within the coming five years are remote. Housing programs and other post-war building programs have priority.

In the meantime television will grow, as radio has grown, on the basis of sponsorship support in return for advertising values. That brings us to the problems of finding ways of selling enough receivers in order to create an audience sufficiently large to justify advertisers in sharing the cost of providing interesting programs. The collective action of the Columbia Broadcasting System, Allen B. Du Mont Laboratories, the National Broadcasting System, the Bell Telephone System, General Electric, and associates, can easily demonstrate that one special national event could elevate television to national importance.

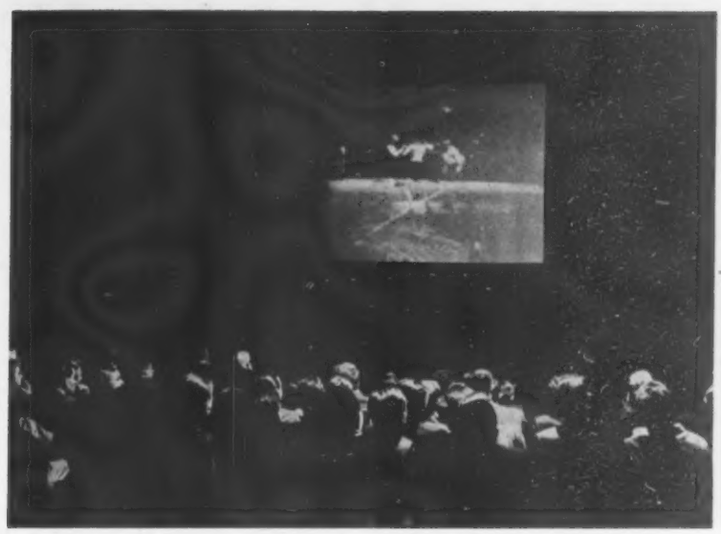
•

War Postponed Launching of 1941 Television Program, Aided Development of Basic Factors

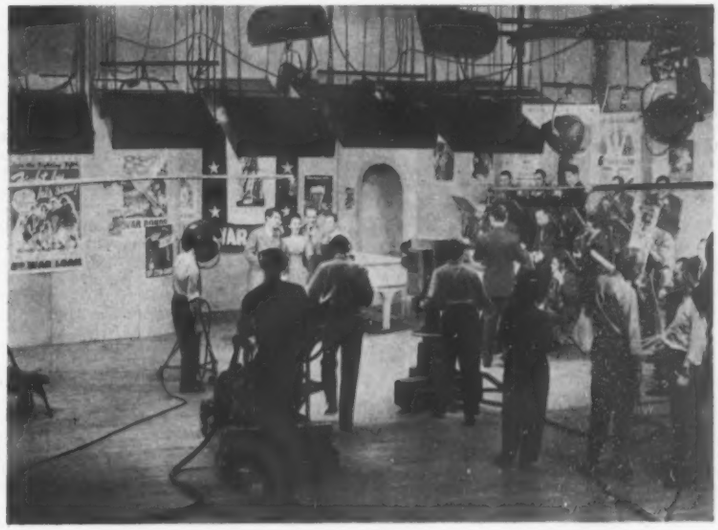
While it is true that the national emergency and the war delayed the advent of television for five years, it is equally true that it brought to television important assets evolved as part of the war program, which might not have been produced by the industry in less than 10 years. Television now has the following potential assets:

1. World-wide audience.
2. Facilities for world-wide transmission, with promise of increase in the number of television channels assigned by the Federal Communications Commission.
3. A number of television stations with a list of substantial operators ready to provide additional stations.
4. A number of manufacturers busily engaged in producing receiving sets and planning better sets.
5. World-wide facilities for distributing and demonstrating receiving sets.
6. Over 10,000,000 homes, classrooms, hotel rooms, shops, railroad cars, steamer and plane salons, and other places where receiving sets can more than justify the cost of purchase or rental.
7. Well organized research laboratories to insure and speed up technical improvements.
8. A growing list of substantial sponsors ready to pay the costs of presenting first class television programs in return for the distinction and advertising accruing from such investments.
9. Television-minded advertising agencies ready to handle such accounts.
10. Unlimited television program sources and talent.
11. A growing number of producers, and directors capable of presenting television programs.
12. Sympathetic and interested newspapers and periodicals willing to publicize television programs.

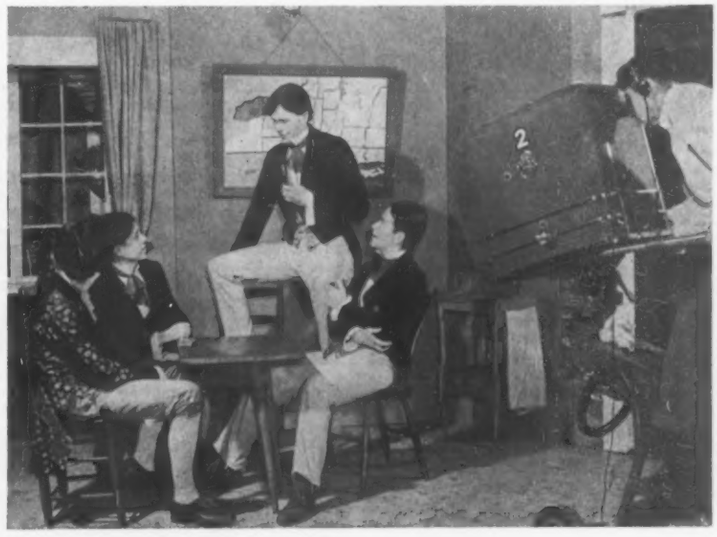
(Continued on following page)



THE 20 x 15 FEET TELEVISION SCREEN
and projector in operation in the large New Yorker Theatre. Nation-wide musical telecasts will soon be a fact in universities, colleges, academies, music halls, community centers and other institutions. Television will have estimated audiences of from 10,000,000 to 20,000,000. (Joel Allen Photo.)



VARIETY SHOW BEING STAGED OVER WCBW—N. Y.,
CBS Television Station, in connection with Sixth War Loan. The Modernaires are singing. Archie Bleyer conducts a CBS Orchestra. Floor manager, cameras and stagehands are visible in foreground. Coaxial cable, used in the transmission of television signals, snakes along the floor.



MUSICAL PAGEANTRY. →
for colleges and schools. Telecast of episode in life of John Howard Payne, author of Home Sweet Home, arranged by Henry Woodhouse. Union College, Schenectady, Payne's alma mater, and its students staged the event, and General Electric Company telecasted it.

TELEVISION

(*Continued from preceding page*)

Shortage of Telecasting Studios May Be Solved by Increase in Special Events Requiring Minimum Studio Facilities

The major bottleneck on the programming side at present is the shortage of television studios. That is part of the national problem expressed in shortage of housing facilities, stores, offices, radio studios, theatres, and other buildings. Television cannot hope to solve that problem before the national problem is solved.

But television need not wait for the building problem to be solved. Special events, taking place outside of studios, can be promoted at less cost and with greater audience-appeal than studio-cast plays can be produced by the few cramped television studios. In fact, television's problem has been that, as expressed in a Columbia Broadcasting System report, the Television Studio was "currently spending $350,000 on 10 months of broadcasting which results in four hours a week, divided between news analysis and studio entertainment of a type not exactly comparable with radio standards."

Until television theatres are opened, few will have receiving screens larger than half a newspaper page, unless institutional television is encouraged. Small screens will satisfy the public when special events and musical productions are presented, but not where plays are concerned. Television cannot compete with the motion pictures and the legitimate theatre in presenting plays so long as the audience can only see them on small screens. The dwarfed telecast does not convey to the audience the fact that the play was as costly and probably as superb a production as could be seen on the stage or in a photoplay.

•

Collegiate Opera Program On National Scale Made Possible by Television

The dream of hundreds of universities and colleges to have opera courses may be realized by utilizing television with theatre-size screens.

Before World War II discussions of possible courses, preparatory or complete operatic roles, appealed to a few of the leaders who attended the conferences of the National Arts Council and National Federation of Music Clubs. The late Dr. Herbert Witherspoon favored the plan when he became general manager of the Metropolitan Opera. We discussed the matter with college officials and found that they could not translate their desires into action at that time. One obstacle was that there were so many sources of operatic culture in Europe, and that living costs were also much cheaper than in the United States.

The war having brought about the destruction of most European sources of operatic training, and having reduced living facilities, it has become necessary for more American schools to provide the instruction formerly obtained abroad. A number of schools in this country have developed courses to meet the need. One example is Hunter College in New York City, which has outlined a series of evening operatic classes for the spring semester. Students will be taught complete operatic roles, and less advanced pupils will be given preparatory courses. The instructors will be Prof. Lothar Wallerstein, stage director of the Metropolitan Opera, New York, and the Civic Opera, Chicago; Dr. Fritz Stiedry, former conductor of the Volksoper of Vienna and musical director of the Municipal Opera in Berlin; and Prof. Joseph Reitler, former director of the New Vienna Conservatory of Music.

A survey reveals that there are perhaps no more than 500 artists with operatic experience in America who could respond to the invitations of colleges to guide or head their operatic efforts. Television, however, can perform the miracle of the loaves and the fishes by enabling the operatic artists to organize operatic activities in universities and colleges with aid and guidance given via television by the highest authorities. As I had anticipated the telecasting of opera in an article I wrote in January, 1924, and was fortunate in securing such important operatic collections as David Belasco's, I discussed the possibilities with leading operatic authorities. They agreed that the best results in colleges might be obtained by having simple performances, such as Famous Lovers of Opera, with the students impersonating some of the leading operatic stars who played such parts, aided by original libretti, playbills and portraits.

•

Large Television Receivers A "Must" in Schools

Theatre-size television receivers will be a "must" as soon as available in the 1,300 universities, colleges and professional schools and the 250 teachers' colleges, where about 15,000,000 American boys and girls of college age complete their education. Even granting that only a small percentage of the 15,000,000 may follow the musical arts for a career, there is little doubt that every university and college will organize musical groups when it becomes possible to receive directions and training via television and opportunities are opened for intercollegiate musical contests.

Receiving close to $1,000,000,000 annually, and having a billion dollar annual budget, it is estimated, the universities and colleges will not find it difficult to add television. Many can cover the cost from general funds, endowment funds, or grants. Others will obtain receiving sets as donations from public-spirited clubs, societies and other organizations interested in the advancement of musical arts.

•

Mass Intra-Institutional Rehearsals Possible Without Leaving Classrooms

Television will afford many economic solutions to difficult problems, such as mass rehearsals and mass instructions. We found those problems difficult and costly on the occasion of such national celebrations as the 200th anniversary of the birth of George Washington, in 1931-32. The historic pageants with musical and dancing numbers required mass rehearsals. The competent directors and teachers were few. The celebration had to be dwarfed. Television would have solved the problem.

Inter-institutional television will make it possible for a single maestro, conductor, pageant director, or instructor to direct the rehearsals in different assembly halls or classrooms from a studio.

•

Petrillo Reported Favorable to Televised Educational Programs

The educational nature of many of the programs comprised in the plans proposed here brings them within the educational activities favored by the American Federation of Musicians.

The commendable policy of favoring educational programs was put into effect recently when the Federation's president, James C. Petrillo, granted the request made by Superintendent of Cleveland schools, Charles E. Lake, for leave to continue to make recordings of programs for educational purposes.

Previously when the writer proposed such musical features to solve the problem of providing programs less costly and more appealing than plays, television directors answered: "President Petrillo will not let us do anything musical."

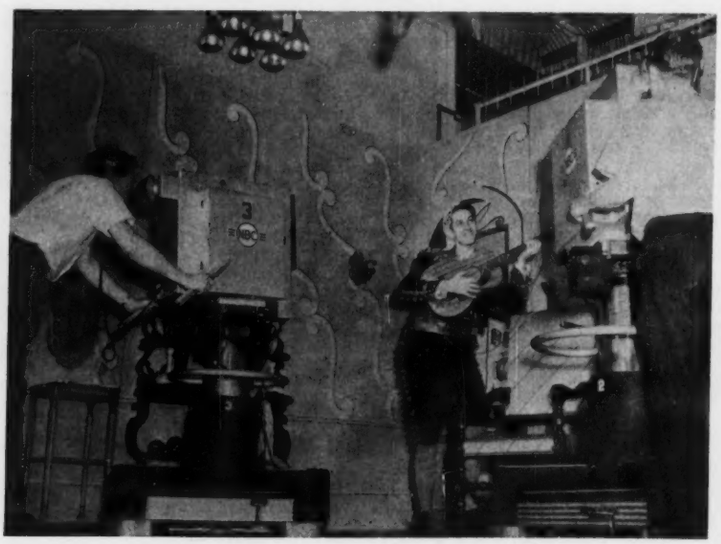
We now know that President Petrillo favors educational musical activities, and that is a wide field!

(*Continued on following page*)

OPERA VIA TELEVISION.
Dr. Herbert Graf, NBC Director of Operatic Productions and stage manager of the Metropolitan, gives "Met" mezzo-soprano Mona Paulee and Felix Knight final directions during rehearsal of WNBT's English adaptation of Bizet's Carmen. (NBC Photo.)

RODOLFO SINGS ABOUT MIMI'S "FROZEN HAND."
Lois Eastman and John Hamill in a scene from La Boheme, broadcast by NBC over its television station WNBT.

(Below) A "SHOT" FROM BARBER OF SEVILLE
as presented by the same studios, with Hugh Thompson as the versatile Barber. (NBC Photos.)



MEDIUM OPENS VAST VISTAS

(*Continued from preceding page*)

Musical Arts Can Bring Immediate Use of Many Receiving Sets And Provide Better and Less Expensive Programs

The musical arts can aid in solving the problem of bringing about the immediate use of a large number of television receiving sets and providing better and less expensive programs than the few cramped television studios can produce under present conditions.

Public-spirited organizations and groups, reaching into the millions, who make up the audiences supporting musical arts, have been preparing for the past 10 years to utilize television for activities that will bring into use a large number of receiving sets, provide large audiences, and facilitate programming.

The National Federation of Music Clubs, for instance, has been eager to promote the development of television for over 10 years. When plans for the 1935 Biennial Convention of the Federation were being considered, the officials asked the advice of their past-president, Mrs. Edgar Stillman Kelley, and her husband, the late Dr. Edgar Stillman Kelley, then dean of American composers. The eminent couple represented the Federation in the conferences of the National Arts Council held at the Historic Arts Galleries, Barbizon Plaza Hotel, New York, to consider proposed Federal legislation providing for the promotion of the arts during the national depression. The delegates appointed to the conference by governors of States, mayors of cities, universities, colleges, and organizations interested in the arts, were eager to have their plans supported by so powerful an organizations as the National Federation of Music Clubs.

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Federation of Music Clubs Favors Plan to Provide Opera Houses In All States and Use of Television To Promote Musical Arts

Out of the many plans submitted, the Federation adopted two which I had suggested in the name of the Historic Arts Association. The first was to provide opera houses in all the States. The second was to utilize television to promote the musical arts.

My plan to offer the cooperation of the musical world in solving the problem of providing programs and talent for television was received enthusiastically on April 24, 1935, at the Biennial Convention of the Federation of Music Clubs, held at Philadelphia, and I was delegated to make arrangements, if and when the opportunity came. The late Leonard Liebling, who represented the Musical Courier at the Convention, offered the hearty cooperation of the Courier.

Herbert Witherspoon, the new general manager of the Metropolitan Opera Association, in 1935, renewed the offer of cooperation made by his predecessor, Giulio Gatti-Casazza. Among the leaders who participated in the discussion of ways and means were Walter Damrosch, Deems Taylor, Sigmund Spaeth, the late Henry Hadley, officials of the Juilliard Foundation, and C. M. Tremaine, managing director of the National Bureau for the Advancement of Music.

To provide a series of programs suitable for television, the National Musical Commemorations Committee was organized under the joint auspices of the National Federation of Music Clubs, the Historic Arts Association, and over 100 organizations represented on the National Arts Council. Beginning with a commemoration of the American composer Edward A. MacDowell, on Jan. 24, 1936, there were held periodic celebrations of events associated with the musical arts.

Having assumed the task of providing original manuscripts, first and subsequent editions, portraits, playbills, libretti and data for such programs, the writer acquired and assembled a collection of over 10,000 items. During the depression a number of important collections were offered for sale, which he acquired, including the large Belasco collection of the original libretti of the first presentations of operas in the United States. These have been assembled into definite programs.

A number of musical pageants were arranged and the Federation, under the energetic chairmanship of Mrs. Edgar Stillman Kelley, and the presidency of Mrs. Guy Patterson Gannett, demonstrated that interesting events could be arranged with national participation.

The television people greeted these events as valuable for programs as soon as they could obtain the necessary mobile cameras and transmitting equipment for remote television pickups.

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Improved Mobile Television Cameras Make Telecasting Possible Anywhere on Short Notice

The improved television cameras, plus nation-wide co-axial transmission systems of the American Telephone and Telegraph Co., will make telecasting possible anywhere, on short time, presently. Other transmission and relaying systems will add unlimited facilities.

The two NBC television cameras on the fourth floor of the Salmon Tower Building, New York, have demonstrated that remote pick-ups are practical, and spectacular events can be televised to the nation via the co-axial system. That makes possible the telecasting of public events and patriotic and historic celebrations and commemorations on short notice, and to enlarge the list of regularly-scheduled intercity television programs, which is the most important immediate need to induce the acquisitions of receiving sets and the enlarging of the television audience.

The improvements in that respect will be rapid from now on. Whereas it was impossible to secure in three months a television camera for the event held by the National Federation of Music Clubs at the Federal Hall Memorial Museum, New York, under the presidency of Mrs. Gannett in 1940, it only required a week to arrange for the televising of the presentation of the historic Ode to Liberty of John Howard Payne, at his alma mater, the Union College, Schenectady, in July, 1942. It was telecast within a week after the project was begun. The writer sent the plan to the president of the College and the General Electric Company. The College called some of its students from vacation to be the actors to produce the Ode to Liberty by the author of Home, Sweet Home, in costume, in the background of Payne's period. General Electric did the telecasting.

This pointed a way to the possible solution of the problems of enlarging the daily and weekly regularly-scheduled television programs. A list of over 300 historic-patriotic events has been in preparation, each easy to organize with audience participation, so that television program directors would have little to do outside of arranging for the telecasting.

Music and song contribute to make such historic-patriotic celebrations inspiring. In most cases it is mass singing and amateur band and orchestral music, under the direction of professional instructors or leaders. Such events are highly educational and promote patriotism and good citizenship. Television can fulfill a high mission by telecasting such events.

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Television Will Have a 50,000,000 Audience in the Nation's Universities, Colleges and Schools

Television is likely to win an audience of some 50,000,000 in the nation's universities, colleges and schools which has only been partially secured by radio and the motion pictures, because radio is not visual and the motion pictures involve the problems of selecting, receiving and storing of films.

The musical arts which appeal to most of the 50,000,000 boys and girls of between five and 24 years of age enrolled in the schools and colleges of the United States are destined to play a leading part in making television an important factor.

Lack of funds has hitherto limited teaching and demonstration of the musical arts to the larger educational institutions. Television will make the musical arts available to the nation's classrooms everywhere. Telecast performances of musical arts will be provided in the public schools of the United States.

The school-going population of the United States, numbering close to 30,000,000, according to one estimate, constitutes the greatest potential television audience because they enjoy and welcome what television can bring them in the formative stages of their lives and careers. They will also be creating a vast new musical audience for the future.

The playing, singing and conducting techniques of leading musical artists will be visible, in many cases for the first time, to provide object lessons in performance and to delight aesthetically their eager audiences.

Television will enable the millions who will make up our musical audiences of the future to be in the presence of their adored tonal idols.

Does not the prospect of this immeasurably vaster public thrill performing artists everywhere?

The greatest era of musical art seems to lie in the immediate offing.

Music to Play Important Part In Development of Television

There is no question that music will play an important part in television and will have a great appeal as a merchandising factor for sponsors of programs. Telecasting lends itself admirably to the ballet, opera, musical comedy as well as music programs, and success already has been achieved in these various fields of music by NBC, CBS, the DuMont Laboratories in New York, and station WRGB, the General Electric Company's television station in Schenectady, New York.

In a survey made by the Musical Courier of some of the leading New York advertising firms, their plans in television for clients were outlined as follows:

N. W. AYER & SON, INC.

"We are entering the seventh year of television with high hopes for this exciting new medium. As early as 1942, we began regular telecasting of football games, and since that time we have had excellent opportunity to experiment with literally every type of commercial treatment that had visual possibilities. The Waltham Watch Company began experimenting early in 1945 on station WNBT. Here again, we have tried several techniques and will continue to experiment with the hope of finding the best possible treatment for the service. Encyclopedia Britannic Films, Inc., conducted a series of four program experiments throughout the fall of 1945 over Station WCBW, New York. As sets become available for the public, no doubt other clients will become more interested. 1946 should see television taking steps ahead which will considerably dwarf the progress made from 1940 to this date."

BATTEN, BARTON, DURSTINE & OSBORNE, INC.

"We have just completed a very comprehensive presentation for our clients on the possibilities of television. This presentation weighs the advantages against the disadvantages of becoming active in the medium now with specific program recommendations. We believe now is the time for many of our clients to get their feet wet in television broadcasting. We believe they should approach television broadcasting from the viewpoint of putting a continuing program on the air and keeping it on the air. Much of the programming to date on television has been bad. There have been many hours of dull and amateurish entertainment with now and then a bright and hopeful moment. Now that the agencies have actively entered the medium by setting up television departments the future looks brighter. With this prospect of better programs, we feel that prospects for our clients to become more active in the medium are excellent."

BUCHANAN & COMPANY, INC.

"This advertising agency has contributed importantly to the industry's development through two of its clients, the Allen B. DuMont Laboratories, Inc., and Paramount Pictures, Inc. In the past three years television shows of several types have been produced at Station WABD. Major Buchanan clients share the agency's strong conviction that television will snowball in stature by 1947 and swiftly make its sales power felt in our social and economic life. In anticipation of this expansion, Buchanan executives are now working with these clients to develop basic programming ideas. This means experimental programming tests on an increased scale during 1946. While programs now in preparation are principally of an educational, dramatic and news nature, intensive research is underway on the sales potentialities inherent in sports events."

FEDERAL ADVERTISING AGENCY

"We here at the Federal Advertising Agency for a number of years have been studying television in our radio department, keeping in close touch with the developments regarding both station progress and actual studio production of programs in this medium. Besides studying the use of television as applied to our clients' products we have developed several television programs which we believe will be of more than experimental interest when television becomes more widespread in its coverage than at the present writing. Commercial television and its close relation to the sound moving pictures is one of the phases in this field that Federal is most conscious of, and we believe there will be great development, particularly in this use of television in its early commercial stages."

KUDNER AGENCY, INC.

"Kudner Agency, Inc., is, of course, keeping abreast of television progress from both the entertainment or program side and more particularly its use in distributing commercials or sales messages. Many experimental programs are underway and techniques are being developed to the point where excellent results may be expected from both live televised programs and those combining films and live subjects. It is interesting to note that surveys among homes having television receivers indicate a marked increase in use of television-advertised products as compared with the use of the same products in homes reached by other advertising media. Our agency is definitely committed to a program in this new and growing field."

McCANN-ERICKSON, INC.

"Here at McCann-Erickson our interest and experience with television go back to the pre-war period . . . we have constantly kept abreast of the medium through its laboratory stage . . . we recognize, of course, that television is still not *commercially* practicable though experimentally desirable for most of our clients . . . we do not expect the television picture will change materially this year, but the audience will expand rapidly from 1947 on, as new stations are built, and old stations offer five and six evenings a week programming, and receivers are manufactured and sold. We have consequently staffed our radio de-

(*Continued on page* 29)

THE BATTLE OF THE SCHELDT

By ROBERT BAGAR

Music Critic, New York World-Telegram

BAGAR
(N. Y. World-Telegram Photo)

ANNOUNCER: The Battle of the Scheldt . . . yes, ladies and gentlemen, the Battle of the Scheldt . . . Brought to you by the makers of STIMULO, a refreshing, invigorating, rejuvenating drink prepared especially for those tired moments . . . those moments of ennui, of *je ne sais quoi* in reverse . . . Yes, friends, STIMULO . . . STIMULO has no competitor. Its makers have seen to that . . . It will never have a competitor, take it from one who once attempted to whip up an imitation . . . STIMULO's properties are so non-pareil, so unique that no imitation is possible, not even a bad one . . . Besides, the makers of STIMULO are very persuasive. They actually make you see the futility of competition . . . So you join their side, as I have done, because it's the only side there is . . . If I could only write to each of you personally! . . . To tell you about this marvelous restorative! . . . But I haven't the time, so sorry . . . Also I haven't a writing hand—it was lost, somehow, during the persuading process. Yes, ladies and gentlemen, STIMULO . . . And, now, folks, to give you the blow-by-blow and look-for-look description of this superbattle, here are the STIMULO TWINS—(they're really twins, as you know) Howler and Growler Howlergrowler . . . Howler to give you the details of the contest itself, round-by-round, and Growler to bring you the background, the color, the inside, the outside and, in short, all the information you need to know . . . Here they are, folks—Howler and Growler Howlergrowler . . .

HOWLER: Hello, folks—

GROWLER: Hi, there.—

GROWLER: Well, folks, the Battle of the Scheldt . . . And what a strange and mysterious engagement this is going to be! . . . And not only that, but what excitement there has been over the extraordinary story behind it all . . . It was Richard Wagner, famous columnist of the "Antwerp Leitmotif" who first unearthed the unusual facts surrounding this tenth century classic . . . The contestants Count Frederick of Telramund, representing himself, versus an unknown hero, a pure man, who will represent the beautiful, the glamorous, the hefty Duchess of Brabant. The crowds are awaiting the arrival of a mysterious hero. Nobody knows who he is or where he'll come from, but they're expecting him . . . King Henry is here, the nobility of both the Saxon Arriere-Ban and Brabant are here in force . . . Duchess Elsa is here. Count and Countess Telramund are here. Everybody is here, except the stranger . . . Say, Howler, do you think he'll show up?

HOWLER: Well, I can't say . . . But if I were he, I certainly would . . . I'd do it for the Duchess . . . Boy, she's a slick chick!

ANNOUNCER: Yes, Howler, so would I . . . But first I'd arm myself with just about a gallon of STIMULO . . . It takes real strength to fight that Count Telramund . . . Confidentially, he's been on a STIMULO bender for the past two days . . . He's prepared!

GROWLER: Well, friends . . . The little grains of sand are dropping . . . Time flits fast . . . The stranger had better hurry, or the Duchess will lose her Duchy . . . But wait, there seems to be some commotion over there on the far side of the meadow, the bank of the Scheldt . . . The people are craning their necks . . . They see something . . . Oh, boy, what excitement! Wait, folks, something mighty curious is happening, I'm sure . . . King Henry is standing tiptoe, right there beside the Oak of Justice, trying to get a look . . . Folks, we can't see too well from here, so we're going to turn you over to our colleague Hooter, who is ready with his mike over there on the river . . .

HOOTER: Folks . . . gosh . . . gosh . . . gosh . . . This is black magic or white magic or I don't know what it is . . . A skiff is coming down the river . . . A young knight is standing upright in it . . . The skiff is—oh, my gosh!—the skiff is being drawn by a swan . . . Oh, my gosh! Here they are, now, here they are . . . take over, Growler . . . Oh, my gosh! . . . I can't talk . . . Oh, my gosh!

GROWLER: Folks . . . now I can see the whole thing . . . It is a skiff drawn by a swan . . . And I can see the hero . . . He's a big one . . . Wow! . . . Heavyweight, if I ever saw one . . . A whale! . . .

ANNOUNCER: Yes, friends . . . Growler is right . . . It is a giant athlete . . . No doubt, coming here to get a supply of STIMULO . . . Boy . . . he's some guy! . . . Whew!

GROWLER: And now he steps out of the skiff and the swan draws it away . . . He looks around . . . and he walks boldly toward King Henry . . . They speak a few words . . . I'm so sorry we can't pick up their conversation . . . Who would think of putting a mike there? . . . Certainly not us . . . Anyway, he is now talking to the Duchess . . . Folks, if I sound normal, it's a miracle . . . I don't know what I'm saying . . . This is just too fantastic! . . .

ANNOUNCER: Just keep right on, Growler, you're doing swell. That STIMULO you're quaffing with every breath you take is making everything come out right . . . Keep it up, old boy, keep it up . . .

GROWLER: And now . . . and now . . . Well, the battle will take place shortly . . . I'm sure of that . . . That's right . . . that's right . . . Three Saxon and three Brabantian nobles are measuring the ground for the arena . . . The Hero is alone, no seconds for him . . . Telramund is laughing contemptuously . . . His henchmen are all giving him the old encouragement . . .

ANNOUNCER: Yes, folks . . . And he's just bathing himself in STIMULO . . . I'll give odds on him . . .

GROWLER: The arena is measured . . . The King strikes his sword against the shield hanging on the Oak of Justice . . . The Battle of the Scheldt is about to start . . . and here is Howler to give you the blow-by-blow, look-for-look, grunt-by-grunt account.

HOWLER: Well . . . Here they come . . . Telramund is in there waiting . . . The Unknown Hero is saying one more word to the Duchess . . .

ANNOUNCER: Yes, folks, and I'm sure the word is STIMULO.

HOWLER: And now, let's see, if we can pick up the Herald's instructions . . .

HERALD: Mark me, ye combatants of might! In fair and open quarrel fight; By magic arts ye shall not win —That were the judgment to deride. Prosper as ye are free of sin, Not in yourselves, in Heav'n confide!

ANNOUNCER: Well, folks, you know the answer. The Lord helps those who help themselves . . . And our friend Telramund has been helping himself to STIMULO for hours . . . I'm sorry for that good-looking porpoise in the silver outfit . . .

HOWLER: And now . . . the battle . . . the Battle of the Scheldt begins . . . The fighters step into the circle . . . (confidentially, it's a square, like some harp-twangers I know) . . . Anyway, the two men advance toward each other . . . They draw their swords. The Hero lifts his pudgy arm and down it comes . . . Wow! Telramund is *down* . . . He tries to get up . . . He can't . . . He can't . . . What shouts, what noise! . . . what pandemonium! . . . It's over . . . it's all over . . . the Unknown Hero has won . . . and Elsa can keep her Dukedom . . . The crowd is going wild! Even the King is jumping all over the place! . . . Just listen to the riot! . . . And, by the way, where's that STIMULO guy . . . Hey, STIMULO, . . . Hey . . . Say, do you see him anywhere, Growler?

GROWLER: Naw . . . the jerk! . . .

SOUND: *Noise, great shouts and banging of swords against shields . . . The voices of the speakers can't be heard any more . . . Then fade for—*

VOICE: The time is now twelve-fifteen P.M. Aquapura sun dial time . . . Aquapura is recommended by the highest medical authorities for its special invigorating properties . . . Endorsed by physicians all over . . . by men of affairs . . . by brave knights and lovely ladies . . . Aquapura . . . now endorsed, I'm sure, by the makers of STIMULO . . .

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Robert Bagar was born in New York City, a son of the late Anthony Bagarozy, noted opera and concert manager. He attended the public schools, later Fordham Preparatory School and Fordham University, majoring in arts and languages; studied piano with Gaetano Merola, director of the San Francisco Opera, and Alberto Sciarretti, pianist, and theory with the late Domenico Sodero, then worked in theory and composition with Cesare Sodero, conductor of the Metropolitan Opera. At his father's behest, he studied medicine at Bellevue Medical College and Flower Medical School for several years, but since his heart was not in it, gave it up. However, to gratify the parental wish that he take up some non-musical profession, he studied law at Fordham Law School for one year, but did not like that either. He then played piano, serious and popular music, on the radio for a time, composed piano and orchestra works in small forms, and in 1935 joined the music staff of the New York World-Telegram, where he is now music critic. He is co-annotator of the Philharmonic-Symphony Society's programs, a contributor to the New Yorker and other periodicals, has done scripts for well-known radio productions, and is now on the Metropolitan Opera Quiz on Saturday afternoons.

Furtwaengler Questioned On Entering Austria

Wilhelm Furtwaengler was questioned in the Russian occupation zone when he left Switzerland recently and entered Austria. The conductor had offered his services to the Vienna Philharmonic Orchestra. An Allied Commission is to pass on his case. The State Theatre management wishes him to appear, but Austrian Socialists oppose it.

Glauco D'Attili Soloist With NBC Symphony

A program of all-Italian works was selected by Arturo Toscanini on the General Motors Symphony of the Air on Jan. 20. (NBC, Suns., 5:00 to 6:00 p.m., EST.) The highlight of the afternoon was the Concerto in B flat minor for piano and orchestra by Giuseppe Martucci. Glauco D'Attili, 25-year-old, Italian-American pianist, was the soloist in the work, making his first appearance in a nation-wide radio hook-up.

D'Attili is unquestionably a talented pianist and gave an excellent account of himself, displaying a practically flawless technical skill in the different piano part of the concerto. His tone color was lovely, and was especially beautiful in the second movement. It was unfortunate that in several measures the orchestra all but engulfed the soloist's efforts.

Generally speaking, the program lacked somewhat the usual flair and glamour expected of Toscanini's broadcasts. The opening number was the overture to Wolf-Ferrari's opera, The Secret of Susanne, followed by Busoni's Rondo Arlecchinesco, a rather involved, intricate effusion. In this number a solo was sung offstage in excellent voice by Andrew McKinley, tenor, but not always in complete unison with the orchestra.

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Toscanini Leads Memorial Mozart-Verdi Program

However, it was a gala afternoon, Jan. 27, in Studio 8-H of Radio City, when Toscanini presented the same orchestra in a concert commemorating the birth of Mozart on Jan. 27, 1756 and the death of Verdi in 1901. The program was a musical background worthy of the superb genius of the conductor. The spontaneous and enthusiastic ovation which the studio audience accorded the maestro and the NBC Orchestra at the end was of the sort seldom heard in any concert hall.

The first half of the concert was devoted to two works of Mozart, his Overture to Don Giovanni and Symphony in G Minor. After the intermission talk by C. F. Kettering, Vice-President of GM, the program was completed with a string orchestra arrangement of Verdi's String Quartet in E Minor, Dances from Otello and the Overture to La Forza del Destino.

Perhaps the highlights of the afternoon were the entrancing String Quartet and the thoroughly delightful Dances from Otello, seldom included, for some reason or another, on symphony programs.

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La Boheme Proves Thrilling Experience Under Maestro

Conducting the first two acts of La Boheme in the 50th anniversary celebration of Puccini's opera, Sunday, Feb. 3, on the General Motors Symphony of the Air, Arturo Toscanini's genius was never more fully shown than in this inspiring broadcast, which was unusual for vitality, objectivity and directness. The soloists were perfectly cast in the roles, and the singing and interpretation was laudable. The cast was a brilliant one, including Licia Albanese, Jan Peerce, superb in their roles of the lovers, Anne McKnight, Nicola Moscona, George Cehanovsky, Francesco Valentino, and Salvatore Baccaloni. Miss McKnight, who attracted special interest as she was making her professional debut, has a voice of excellent timbre, of operatic size, and successfully sang the role of Musetta with the aplomb and assurance of a veteran. The mixed chorus under the direction of Peter Wilhousky, and the Boys' Chorus under Edoardo Petri, did some fine ensemble work.

Toscanini had conducted the world premiere of La Boheme in Turin 50 years ago, when he was a brilliant young conductor of 28. The second broadcast of Acts III and IV, Feb. 10, completed this 50th anniversary celebration.

Toscanini Selects Student for Coveted Opera Role

TOSCANINI CONDUCTS THE NBC SYMPHONY ORCHESTRA: A PAINTING BY MAX RAYMER.

To those young artists who crowd into New York each year from all over the country to scale the rocky heights of a career, the tale of Anne McKnight should be encouraging, especially when the going seems tough and the horizon looks black. To be selected by Toscanini for an appearance with him and the NBC Orchestra, plus a nation-wide radio hook-up, is a distinction for any artist, let alone a completely unknown student. But it happened to Miss McKnight, just like a tale in a story book, when the noted maestro assigned her the part of Musetta in his 50th anniversary presentation of La Boheme on Feb. 3 and 10 on the General Motors Symphony of the Air series (NBC, 5:00 to 6:00 p.m., EST). She was the only non-Metropolitan Opera member of a star-studded cast to be heard in the Puccini opera.

Toscanini, who conducted the premiere of the popular Puccini opera in Italy 50 years ago, was searching for a special quality of voice for the role of Musetta in this radio presentation. He did not want the usual lyric soprano or coloratura for the role. Over a period of many weeks, he auditioned many singers, including "name" artists, and his final selection was Anne McKnight, a Juilliard School graduate.

Auditioning for the Maestro

The young soprano was studying with Evan Evans, and had sung in opera classes at Juilliard, where Wilfred Pelletier conducts. Pelletier knew Toscanini was looking for a new soprano and suggested Miss McKnight for an audition.

She was pretty scared when Toscanini played the piano for her audition, but she soon lost her nervousness. "Your Italian is funny," said the Maestro. But he told her to return the next day. She was then heard in a large studio and Toscanini decided she was the voice he wanted. It isn't necessary to say the young lady was stunned; she was flabbergasted! Still in a daze, she spoke to Samuel Chotzinoff, manager of NBC's musical division, who said: "Now about your fee, Miss McKnight." She replied, incredulous, "Am I going to be paid for this?" Even though she had recovered her composure by now, Miss McKnight said: "It's a shame to take money for such a great honor and opportunity."

Miss McKnight hails from Aurora, Ill., and what an elated young lady she is these days!

Musical Courier Joins In Dickens Centenary Greetings

President Truman Heads American Felicitations to London News Chronicle, Founded by Dickens 100 Years Ago— King George Leads British Congratulators

The Musical Courier and the National Federation of Music Clubs represented the musical arts in greeting the London News Chronicle on the 100th anniversary of its founding, the celebration of which started January 21, at a banquet given at Dorchester House, London.

The American greetings to Sir Walter Leyton, publisher of the News Chronicle, included messages of felicitation by the President of the United States, Harry S. Truman; Kent Cooper, General Manager of the Associated Press; the Musical Courier; Mrs. Guy Patterson Gannett, President of the National Federation of Music Clubs; Mrs. Alice Hunt Bartlett, Chairman of the National Poetry Review; Henry Woodhouse, President of the Historic Art Galleries and Chairman of the Dickens American Fellowship; General David Sarnoff, President of the Radio Corporation of America; Richard de Rochemont, Producer of The March of Time; Thomas H. Beck, President of the Crowell-Collier Publishing Company; Arthur Hays Sulzberger, President of the New York Times; Thomas W. Dewart, President and Publisher of the New York Sun; Chester Bahn, Editor of the Film Daily, representing the motion picture industry; Major Edward Everett Hale and Robert B. Hale, whose grandfather, Dr. Edward Everett Hale, and great-granduncle, Edward Everett, American statesman, were personal friends of Charles Dickens; Major Augustus Post, Director of the International Science Forum, Captain Robert A. Bartlett, Dean of Arctic Explorers. Each of the above represented a branch of art or science in which Charles Dickens had been interested.

The British felicitations were headed by King George VI and included editorials from leading newspapers such as the London Times and the Daily Mail, and personal tributes from Field Marshal Sir Harold Alexander, Admiral Sir Gerald Dickens (grandson of Charles Dickens); Marshal of the Royal Air Force Sir Arthur Harris; George Bernard Shaw, the famous author; and a large number of other eminent personalities.

It was revealed that the newspaper founded by Dickens a century ago has maintained a daily circulation of 1,500,000 notwithstanding the war and air raids.

In connection with the anniversary it was recalled that Dickens was an untiring advocate of music in the home, which he practiced personally. He also inspired a number of popular songs, such as the nostalgic What Are the Wild Waves Saying, founded on Dickens' Dombey and Son, the music for which was composed by Stephen Glover. A number of Dickens musical contributions were exhibited at the Dickens House, New York World Fair, 1939-1940, by the Historic Arts Association.

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San Francisco Symphony to Tour

The San Francisco Symphony will make a tour in the spring of 1947, including the West Coast, South, Atlantic Seaboard, Eastern Canada and the Middle West, Philadelphia, Washington and Boston, under Pierre Monteux. The tour will be managed by the National Concert and Artists Corporation in collaboration with S. Hurok.

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Shapero Wins $1,000 Gershwin Prize

Harold Shapero, of Newton Centre, Mass., has been awarded the $1,000 prize in the second annual George Gershwin Memorial Contest sponsored by B'Nai B'rith Victory Lodge of New York, for his Serenade in D for string orchestra. The work will be played by the Rochester Philharmonis at Carnegie Hall, New York, March 16.

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Menotti Writing New Opera

Gian-Carlo Menotti is completing a chamber opera, The Medium, commissioned by the Alice M. Ditson Foundation. It will have its premiere in May.

BOULT TELLS BBC ROLE IN PEACE AND WAR

By WILLIAM A. TAYLOR

One of England's most distinguished conductors, who has held the important position of Director of Music for the British Broadcasting Company since 1930, is Sir Adrian Boult. Early in January he arrived in America to make his second appearance with the Boston Symphony Orchestra, which he first conducted in 1935.

With the cooperation of BBC, Boult accepted the invitation of Dr. Serge Koussevitzky to be the principal guest conductor this season, during Dr. Koussevitzky's mid-season vacation. Besides directing regular concerts of the ensemble, he was heard by radio audiences over station WJZ of the American Broadcasting Company on Jan. 19 and 26, and on Feb. 2 in the weekly Saturday series (9:30 to 10:30 P.M., EST).

Possibly one of the most remarkable achievements in radio history was accomplished in England during World War II by BBC. It was an enlightening example of the dogged persistence and tenacity of the British in the face of adversity, which has never been more effectively demonstrated than with BBC's success in keeping broadcasting service on the air under almost insurmountable difficulties during the entire period of the war.

"We were able," said Boult, "not only to maintain uninterrupted service during this trying time, but even while the Germans were attacking. This was more than the enemy was able to do. When they were under attack, they went off the air! More than that, we always gave fine quality programs."

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This was a characteristically modest understatement, for back of it was a most carefully weighed program of long-range planning and coordination, plus an adaptability to contend with situations and problems that were constantly cropping up with a nation at war and under continuous attack. Broadcasts had to go on, so the ingenious idea was conceived of having transmitters placed in carefully selected spots all over the country with service going on from one to another. If one was bombed out, another could take over. The policy was to keep the Germans utterly mystified as to their location, and engineers for this purpose tested the direction of the radio beams with direction-finding instruments.

Of course, the war-time broadcasting problems were greatly simplified because BBC is the only network in England, and a government monopoly, furnishing a complete service to Britishers. They can also tune-in by short wave to broadcasts from North America, as well as all European stations. BBC operates normally on eight wave-bands, but during war-time concentrated on two wavelengths. Later on in the war, when the British news to Europe began, two more wave-lengths were added, France first, and then Africa, with the broadcasts aimed at the British soldiers wherever they were.

Before the war there were seven regions covered by BBC: Scotland, North Ireland, North England, Midland, West Region, Wales and London. Each territory had regional offices with studios and transmitters which ran regional or local programs; but very often the outer regions took over the London programs and broadcast them. Whenever there was anything of special regional interest, London could be cut out. With the National program on a very strong transmitter, it was possible to alternate the national and regional programs. Owners of every type of set, even cheap ones, had access to both programs.

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Thirty-six hours before the outbreak of the war, all regional programs closed down, and the BBC Home Service preceded all announcements. All the personnel were moved to wartime stations. The headquarters of BBC were moved from London to Bristol about 100 miles away. Here they spread out in nine or 10 studios, and even the Lady Chapel of the Bristol Cathedral, which had been offered by the Dean of Bristol, was utilized for regular religious services air-waved every morning at 10:15.

BBC headquarters remained in Bristol for two years, until the locality began to get too hot. Then in March, the third year of the war, instructions were received to move to Bedford, which was 50 miles nearer London. But with transportation in the condition it was, and housing space at a premium, it was a colossal undertaking not only to move but to arrange for eight broadcasting studios, 30 offices of varying size, and beds for 250 people. It was not until August that it was accomplished. Boult cycled the distance on a two-day leave.

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BBC's activities in promoting opera broadcasts are of wide scope and most carefully and intelligently worked out. Four or five years before the war, the network began to make plans for studio opera broadcasts, and this was made a special department. At first only one or two acts were air-waved twice a week from Covent Garden. Now BBC has a two-hour broadcast of an entire opera without cutting. The programs cover the whole range of opera and are translated into English. The broadcasts start at 7:15 P.M., and continue until 9:00 or 9:30 P.M.

"Productions," said Sir Adrian, "are meticulously planned. The cast is rehearsed one week prior to going on the air. Words are stressed before music at rehearsals. The object is to make it possible for the ordinary English listener first to understand, and then to become interested in, operatic music."

Sir Adrian here brought out a most interesting point which American radio producers not only of opera but all programs pertaining to more serious music, could emulate to advantage.

"Narration," he said, "is most carefully worked out in great detail. The narrator is treated as a member of the cast, and his diction, pronunciation and timing have to be perfect."

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It may not generally be known, but television programming really had its beginning in England. BBC was a pioneer in this field and television broadcasters in other countries followed the pace set by this network, particularly in working out the general plan of their earlier program efforts. But with the coming of World War II, the BBC Television service was discontinued for the duration. Today personnel and equipment are being assembled and in a very few months there will be considerable activity in this field.

"I remember," remarked Sir Adrian, "that as far back as 1937 and '38 BBC had developed perfect daylight technique for television. The Coronation procession was clearly and perfectly telecast. Also Tristan und Isolde was telecast. And I remember very well that I once accompanied Lord Reith, Director General of BBC, before the war to view a televised cooking lesson. It was so vivid and real, I swear I could smell the mushrooms!"

Boult is of the opinion that the BBC Orchestral broadcasts have played a great part in educating radio listeners to love fine music, especially in the provinces. This was proved by the packed houses that greeted the London Philharmonic Orchestra when they toured the provinces during the war.

There are regular orchestral concerts on Wednesday evenings and Sunday afternoons which all music lovers throughout the country anticipate. During the week, if there is not an important symphony concert, the BBC Orchestra broadcasts three times a week—sometimes with a studio audience and sometimes without.

SIR ADRIAN BOULT,

conductor-in-chief of the British Broadcasting Corporation, is greeted on his arrival by Mark Woods, president of the American Broadcasting Company. Sir Adrian was guest conductor with the Boston Symphony Orchestra over ABC on three Saturday evenings (WJZ, 9:30 to 10:30 p.m., EST) Jan. 19 and 26 and Feb. 2, as part of the weekly series sponsored by Allis-Chalmers Manufacturing Company. Left to right, Charles Brewer, North American director of the British Broadcasting Corp.; Sir Adrian; Mark Woods; and Sir Francis Evans, British Consul-General in New York City.

Born in 1889, Boult studied at Oxford and the Leipzig Conservatory. In 1914 he made his debut as conductor with the Liverpool Symphony. Two years later, after serving the War Office, he was made regular conductor of the London Symphony and in 1924 held a similar post with the Birmingham City Orchestra. He remained with this ensemble until 1930, when he became Director of Music for BBC. At his own request he vacated his post in 1940 to devote himself to guest conductorships, but retained his post as Conductor-in-Chief. In 1914 he received the Gold Medal of the Royal Philharmonic Society.

Boult never conducts a work he does not know inside out, and does his leading mostly without a score. He once told a colleague that he likes to study scores when stretched out full length on a hearth rug at home—and there is a lot of Boult when he is stretched out: well over 6 feet, in fact. He is not a "showman" in that he does not exploit histrionics or a temperament. Cool, dignified and quiet on the rostrum, he has a strong beat and uses a long baton, working up climaxes with a sweeping, all-embracing gesture and employing a sensitive left hand with grace and precision.

Since he became Director of Music for BBC in 1930, his fame has spread far beyond the boundaries of England. In 1935 he was asked to direct Program English Works at the Salzburg Festival. The Boston Symphony Orchestral knows him well and his several visits to America and Canada have been unfailingly successful. He was knighted in 1937 and took part in the coronation of King George VI as Conductor of Orchestra Music given before the ceremony.

Boult is a man of wide cultural interests. Outside of music he enjoys family life, and has no eccentricities (unless one can say that shunning both alcohol and tobacco is eccentric!) and he lives for music. He confesses also, very quietly, that he is still nervous before every concert but that he has been greatly helped to overcome this "sinking feeling" by the advice of Lady Boult, a wise and charming woman, who tells him: "Go onto the platform as if you were going to enjoy yourself—as you *are!*"

"Radio: What It Means to the Layman"

By ALICE HUNT BARTLETT,

American Editor of the London Poetry Review.

The radio gives our world the most colossal opportunity for the dissemination of knowledge, music, drama, poetry, science, religion, medicine, humor; the voices of the great people, greatly speaking in near and far-off lands.

With such a gift, what does our world do with it?

I won't answer that pertinent question just yet.

First let the mind conjure up the following: the farms and lonely places, the too-crowded hospitals, "the stay-at-homes," "the shut-ins," and the children, for Radio is generous to all ages. No one is too young, no one is too old, no personality is too great and none too small; no event is too picayune or too stupendous, but we may know them through this channel, which gives us the whole gamut of human thought and experience.

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Time was when the lay public wondered whether they would hear the stirring voices of the Metropolitan Opera House, whether Toscanini would wield his baton for radio, and so on. Well, it has all happened. They do!

Let us hope that Radio will accept more and more the great responsibility. A preacher has not its power. Imagine the numbers all over this globe who listen to this medium! Its potentialities are in the class of those of the Atomic Bomb. What is incubating in the minds of the unborn? It will be the radio that can, I hope, tell us.

Why speak of certain pet numbers? The whole subject is too big; it takes all kinds to make a world and indeed it is never made. But Radio draws together many diverse elements with its great voice—and becomes the potent voice of the people!

"Extraordinary Knight of the Keyboard" —Boston Daily Globe, December 21, 1945

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"... a remarkable gifted pianist ... a virtuoso of heroic proportions, a master technician and a sensitive stylist ..."
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"... Mr. Cherkassky can make his instrument sing as well as shout ... audience was enraptured ... amazing pianist ..."
—Springfield Union, Dec. 6, 1945

"It was a demonstration of pianistic attainment; of an unconventional but striking keyboard technique which reduced the difficulties of the work he played to seeming child's play."
—Boston Herald, Dec. 3, 1945

"... played in a noble and heroic spirit ... an engrossing performance ... a phenomenally gifted pianist ... superabundance of strength, speed, technical resource ..."
—New York Times, Oct. 24, 1944

"... High voltage virtuosity ... sheer grip and power ... you felt caught in an iron handclasp ..."
—New York World-Telegram, Oct. 24, 1944

"... prodigious technical equipment and his interpretative ability was given full play in his performance of a diverse and difficult program ..." —New York Journal-American, Oct. 24, 1944

"... aggressively interesting ... ample technical acquirements ..." —New York Sun, Oct. 24, 1944

"... remarkable pianistic imagination, which constantly discovers new acoustic vistas in both ancient and modern masterpieces."
—Washington Times Herald, Nov. 6, 1944

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PREPARING TO EXPOUND A SCORE.

Dr. Frank Black, conductor, and Samuel Chotzinoff, narrator, left, on The Story of Music Series, NBC's University of the Air, (Thurs., 11:30 to 12:00 p.m., EST). (NBC Photo.)

"Story of Music" Series Fills Long-Felt Need of Music-Lovers

"There is one program-series on the air that no one who has the slightest interest in music should miss, and it fills a long felt need for all lovers of good music, for teachers, students, musical groups, and for the great number of listeners who wish to increase their understanding and appreciation of fine music. Titled The Story of Music (NBC, Thurs., 11:30 to 12:00 P.M., EST) it is a new half-hour series in the 1945-46 season of the National Broadcasting Company's University of the Air, and is presented in cooperation with the National Federation of Music Clubs.

The series went on the air last October and inaugurated a program of music which is entirely new in its presentation of material. In these programs various forms and types of musical expression—music from many periods—is performed. The music serves to illustrate the meaning and use of such familiar forms as the cantata, the psalm, the rondo, the overture, scherzo, fugue and symphony. In the 46 programs of the series, attention is directed to the non-dramatic musical types, rather than the opera and other forms composed for theatrical performances. Some borderline cases, such as the overture and orchestral suites based on ballet music, are considered but in general dramatic forms will be reserved for later study.

For instance, when a program was built around the concerto, the selections traced the development of that form of music from the pre-classical period to the contemporary. Between compositions, a narrator related the reasons behind the composition, biographical notes on the composition, bits of humor connected with the presentation of the works and derivation of the subject matter.

The actual order and arrangement of the program is planned with a view toward effective radio presentation, thus achieving unity with variety, which is the ideal of musical composition.

With the beginning of this year, the team behind the program, Gilbert Chase and Ernest La Prade, added two new members—Dr. Frank Black, noted symphony conductor and composer, and Samuel Chotzinoff, manager of the NBC music division.

Frank Black, known for his baton work and for the musical scores which he has composed for this medium, is the conductor for the series. He has been in radio since 1922 and is the conductor for the NBC Symphony Orchestra in its summer series. Chotzinoff, well known as a former New York music critic, is narrator-commentator for the program, one whose talents run into the field of writing as well as managing the musical end of a radio network.

The Story of Music, written by Gilbert Chase, supervisor of music for the NBC University of the Air, in collaboration with La Prade, research director of NBC, has a special handbook of carefully compiled notes on the types of music performed. This manual, also written by Chase, contains bibliographical references and a listing of 1,000 recordings which listeners can use to augment their enjoyment of the musical series. It is an interesting and valuable supplement to the series. Each chapter is devoted to a special musical form and the material is presented clearly and non-technically, so that every reader may gain an insight into the language of music.

Mrs. Guy Patterson Gannett, President of the National Federation of Music Clubs, says about the program: "In the 50 years of its existence, the National Federation of Music Clubs, with its membership of approximately a half million, has been in the forefront of organizations fostering America's creative and performing talent. Even more important in the minds of its leaders has been the stimulation of the appreciation of fine music on the part of the lay public. . . . A radio service such as The Story of Music should serve to make music more interesting, more romantic, more inspiring to millions of Americans. For this splendid public service on the part of the National Broadcasting Company, the Federation is most grateful."

SOLDIERS OF GOD, by Christopher Cross. E. P. Dutton and Co., Publishers.

Christopher Cross, Public Relations Manager of the North American office of the British Broadcasting Corporation, is the author of a new book, Soldiers of God, written in collaboration with Major General William R. Arnold, former chief of the U. S. Army Chaplains. The book should attract wide interest, since it brings to light a phase of World War II activities that have scarcely been considered by the average American.

It is a story that should be known to every American. Here, depicted for possibly the first time, is a graphic account of the U. S. Army Chaplains Corps' ordeal of faith under fire. The book is a lasting tribute and monument to the epic sacrifices of clergymen of all faiths; a monument, also, to the many Chaplains who have been wounded and killed as they served far beyond the call of duty.

It tells the story of the gallant and heroic roles which clergymen, priests and rabbis played in the global war. All told, these Chaplains numbered 8,000, they left their peace-time congregations to take their places beside the soldiers fighting for Freedom throughout the world. They suffered all the perils and vicissitudes of the battle's fury, armed only with the strength of their religion and love of country, and for many men these heroes of all faiths were the only link between the battlefield and home.

Following an introduction by Maj. Gen. Arnold, the text is divided into six parts: Chaplains See Pearl Harbor; Religion Behind Jap Barbed Wire; Into Battle; Beyond the Call; One God—One World; and After Victory. Included is a list of U. S. Army Chaplain casualties and decorations, and 34 excellent illustrations made from official Signal Corps photographs.

Written in an unusually readable and forthright style, Soldiers of God combines all the elements of a dramatic and thrilling adventure tale, and is at the same time a vivid document for readers who wish to learn how religion went along with the soldiers into the maelstrom of war.

WNYC Broadcasts Its Seventh American Musical Festival

An imposing array of native talent was lined up for appearance during the seventh WNYC American Musical Festival during the period between Lincoln and Washington's birthdays, Feb. 12 through 22. For eleven days the entire schedule of the New York City Station was devoted to presenting leading American musical organizations as well as representative programs of our music. Everything from swing, jazz, and boogie to chamber music and symphonies was heard, ranging from established American classics to world premieres.

Last year's festival introduced over 57 new compositions which were heard for the first time. The New York Philharmonic-Symphony, the Metropolitan Opera Association, the City Center Symphony, the League of Composers, and many of the other outstanding musical organizations, schools, and institutions participated this year.

Public concerts, to which free tickets were distributed, included events held at Hunter College on Feb. 12 (opening concert), at Town Hall on Feb. 13, at Frick Museum on Feb. 17, and Times Hall on Feb. 22.

Kaufmann, Meyers in New NBC Press Department Posts

Appointment of Samuel Kaufmann as feature editor and exploitation director and Leonard D. Meyers as music editor was recently announced by Sydney H. Eiges, manager of the NBC Press Department. In his new post, Kaufmann will continue editorship of the Transmitter, the magazine devoted to NBC station activities. Meyers will handle publicity for the NBC Symphony in addition to other musical programs. Kaufmann joined NBC in March, 1942, as editor of the NBC Transmitter, and shortly thereafter added the music editorship to his duties. Myers joined the NBC Press Department in October, 1942, as a staff writer, and has been with the network since, except for his tour of duty with the U. S. Navy in 1945.

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NEWS AND REVIEWS

of the Studios

How Annamary Dickey Became "Girl with the Glamour Voice"

When beautiful Annamary Dickey, star of the Texaco Star-Theatre, made her supper club debut at the Waldorf's Wedgewood Room in New York last year, opera fans raised their eyebrows. . . . An established Metropolitan Opera Star reversing the procedure and warbling in a supper club? Unheard of! But columnist Ed Sullivan's prediction that "Annamary Dickey will be a terrific click" sent them scurrying to the Waldorf, where they heard a slim, gracious girl with a rich, cultured voice. Did they like her? Records show that Annamary Dickey had the longest engagement of any performer at the Wedgewood Room!

Not content to reach the top in two fields, Miss Dickey entered radio to share vocal honors with Star Theatre tenor James Melton, each Sunday night over CBS at 9:30 P.M. The thousands of fan letters pouring into the studio each week and multiple demands for audience tickets proved that she had conquered another field with just the lilt of her voice.

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Watching her charm audiences' with her vibrant personality and individualistic treatment of today's favorite songs as well as yesterday's classics, it's hard to believe that here is a girl who, back in 1939, nervously sang her aria on the Metropolitan "Auditions of the Air," emerged triumphant, and went on to have her photograph hung in the lobby of the "Met" in company with such awesome names as Galli-Curci, Caruso and Chaliapin.

Talking with Miss Dickey is even more eye-widening. She's as charming and unspoiled as the day she left Decatur, Illinois, her birthplace, to conquer New York and later the whole country. She is quick to admit that "prima donnas" are her pet aversions. When you laughingly describe her first day's experience in New York, it's easy to see that here is one girl who'll never forget that she didn't start at the top. She is typically American, completely natural and honest.

Her enthusiasm over working with James Melton is a compliment to the famous opera, screen and radio tenor. "Jimmy is certainly one of the most cooperative persons with whom I have ever worked. He makes the job of singing over the radio a pleasant and enjoyable task. We have more fun planning our duets!" This comment, unsolicited by the interviewer, comes from the heart. Annamary Dickey basically likes people. She enjoys her work and doesn't care who knows it.

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She received her voice training in this country—has never studied abroad—and, unlike most opera stars, received her big chance as a true representative of the American music world. She was graduated from James Millikin University in her home town and came to New York to study at the Julliard School of Music. Her true talents were immediately recognized and she won a scholarship to their graduate division, where she studied under the great Marcella Sembrich. In 1939 she reached her goal and made her debut at the Metropolitan in the role of Lakmé.

Since then she has appeared in musical comedy, a Fritz Kreisler operetta, and then took time out of her own career to make a two-month tour of the Caribbean area to entertain our servicemen overseas.

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In a life that is crowded with rehearsals, voice practice, benefits and fashion fittings, Miss Dickey's sole relaxation these days is a session with a mystery story, or if it is within season, attendance at a baseball or football game. She tries to discipline herself at these games, however, because she generally gets so excited that she forgets her million dollar voice and cheers as loudly and as long as anybody else!

Her nomination for "the perfect evening" is to have a few friends visit her and her husband, Arthur E. Laue, a New York business man, in their Park Avenue apartment where everyone relaxes, listens to records or indulges in small talk.

Annamary Dickey's ambition in life is to bring as much music to the public as she possibly can, and her philosophy regarding careers is: "Always look for something better than you can do!" And she is a doer, not a talker—her success and versatility attest to that!

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Pelletier Talks to Canadian Students on School Program

Dr. Wilfred Pelletier, Metropolitan Opera conductor, discussed the importance of music in Canadian life for a radio audience of students of that Dominion, which was carried into school classrooms over the mideast stations of the CBC-Trans-Canada network (Friday, Jan. 11, 10 a.m., EST). The Montreal-born musician spoke on the third program in a series of five national school broadcasts in which prominent Canadians contribute a Message for Tomorrow.

During his broadcast, Dr. Pelletier illustrated his points about a musical career by bringing two of his most successful pupils to the microphone, Pierrette Alarie, young Montreal coloratura soprano, who recently made her debut on a Metropolitan Opera broadcast, and Ronald Turini, Montreal-born pianist. Miss Alarie was one of the three winners in the 1945 Metropolitan Auditions of the Air, a radio program initiated and supervised by Dr. Pelletier.

Though he has been associated with the Metropolitan since 1917, Dr. Pelletier counts both Montreal and New York as home, and his name is linked with many of the leading musical organizations of the province of Quebec. He is a frequent guest conductor for Les Concerts Symphoniques de Montreal, of which he was founder.

ANNAMARY DICKEY JOINS JAMES MELTON AND ED WYNN in a trio satirizing opera, on the Texaco Star Theatre Program. (Jerry Saltsberg Photo.)

RADIO NOTEBOOK

JAMES MELTON, "Met" tenor and star of CBS's Texaco Star Theatre, is preparing a history of the automobile from the one-lunged jalopy of Diamond Jim Brady's day to the streamlined creations now on the post-war assembly lines. As a collector of horseless buggies of ancient and rare vintage, Melton is well qualified to turn out an authentic book on the subject. . . .

WALTER WINCHELL bestowed an orchid upon ROBERT MERRILL via his column recently when he said that "Merrill, thrushing on the Robert Merrill Show on NBC, reminds you why he now sings at the 'Met' Opera House too." . . . JOHN BROOKS McCORMACK guest starred on NBC's RCA-Victor series, Jan. 13. . . . Bowing in on Jan. 21, STATION WOV, New York, inaugurated a new music series from 6 p.m., to midnight, Mon.-Sat. with six hours of every conceivable type of music with little talk. Station says audience response tremendous. . . . The FIVE SCIENTISTS responsible for transmitting radar signals to the moon made a television appearance Jan. 25 via NBC's television station WNBT. . . .

Radio premiere of IGOR STRAVINSKY'S new Symphony in Three Movements via CBS N. Y. PHILHARMONIC-SYMPHONY broadcast Jan. 27. . . . Radio premiere of BELA BARTOK's Third Piano Concerto, his last work, air-waved by PHILADELPHIA ORCHESTRA with GYORGY SANDOR as soloist on Feb. 9. . . . CHOIR OF BENNETT COLLEGE for Negro women, Greensboro, N. C., heard in special CBS broadcast on Lincoln's 137th birthday, Feb. 12, relayed from college via WBIG. . . . CLIFFORD SHAW, staff pianist of station WAVE, Louisville, Ky., has written new song, titled Moon, sung by MONICA MAIS, soprano, at New York's Town Hall Feb. 10. . . .

ABRAM CHASINS, WQXR Music Consultant, recently returned from concert engagements on the Pacific Coast, made appearance with CONSTANCE KEENE in two-piano concert via WQXR, on Feb. 11, marking completion of his 1945-46 concert tour, during which he performed with the Boston, Indianapolis, Detroit, Norfolk, Washington and El Paso Orchestras. . . . YOUR WORLD TOMORROW, produced with the cooperation of the NBC University of the Air, first permanent educational series in television, will be inaugurated the week of April 7 by NBC. A feature of the series will be its use by the New York Board of Education as an experiment in student utilization. It will deal with the fields of physical science and will keep in touch with all outstanding developments in these fields.

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NEW YORK CONCERTS: Novelties Galore

The unforgettable high spot of the concert of the Philadelphia Orchestra at Carnegie Hall on Jan. 22 was the performance by Rudolf Serkin of the Schumann Piano Concerto. This reading seemed unique not only for the insight, poetry and introspection with which Serkin treated his solo part, but as much for the accompaniment which Ormandy and his men provided. There was throughout a superb unity of purpose and unanimity of conception.

The concert opened with a rather unimportant transcription of one of Leclair's Violin Sonatas for string orchestra. Dubensky, who did the adaptation of this Concerto Grosso for string orchestra, gave rather too much importance to the thematic material, enlarging its proportions unduly. The same must be said about the Diabolic Suite which Harold Byrns orchestrated after five piano pieces of Prokofieff.

It was an unmitigated pleasure to listen to the Suite from Hary Janos by Kodaly. The work has lost nothing of its charm and freshness since it was first performed 20 years ago. The cymbalom soli were played masterfully by Leslie Semsey. Ormandy and his orchestra were rightly celebrated by the sold-out house. H. W. L.

Stravinsky Leads His New Symphony

Igor Stravinsky led the Philharmonic on Jan. 24 through a program of his works that included the Scènes de Ballet, a new augmented version of the Firebird, and the first performance of a Symphony in Three Movements. The augmentation of the suite consisted of episodic links between sections; otherwise, the work was the old, familiar Firebird. The Scènes de Ballet had been heard here last year; the score is entertaining, exquisitely polished, and perhaps a bit reminiscent of previous Stravinsky efforts along those lines.

The Symphony was the *pièce de résistance*. After ignoring the frightening outburst in the program notes ("outlined planes . . . additive principle . . . organic force . . . new synthesis . . .") and concentrating on the music, it seemed a throwback to the Sacre style. The harmonic structure was highly dissonant, the instrumentation rugged, the ideas were highly condensed. The outstanding feature was a preoccupation with rhythmic elements. Some of the ideas appeared labored, and further hearings will be necessary before the construction makes itself clearer. Nevertheless, through the involved texture and crabbed style, there often emerged a feeling of intensity far removed from the slick writing of other recent works.

Stravinsky, a conductor with executive ability rare among his colleagues, seemed to be master of the situation at all times, and the orchestra responded as though it enjoyed playing under him. H. C. S.

On the following Sunday afternoon, Stravinsky brought to a close his week as guest conductor, replacing the Firebird with his once-controversial Fireworks and the fair scenes from his Petroushka (1910-11). The Stravinsky brilliance of score and conducting prevailed again, and the programs furnished an exciting panorama of this composer's development. B. H.

Szell Conducts Bartok Concerto

George Szell returned for his final span of the season as guest conductor of the Philharmonic on Jan. 31. (He will be back next season for a period, although recently appointed Musical Director of the Cleveland Orchestra.) The concert was a brilliant one, closing on a note of triumph. Not only the audience gave him an ovation but also the orchestra, refusing to share the applause, acclaimed its conductor vigorously.

The program opened with Berlioz' Overture The Roman Carnival, a work which allowed Szell to unloose all his sense for drama and climax, and his feeling for rhythm. Bartok's Concerto for Orchestra followed, perhaps one of the most important pieces written in our time. It certainly is one of the most human and most touching compositions from Bartok's pen. Less experimental than some of his earlier works, this masterpiece of folklore inspiration is a human document, a moving song of death and triumphant assertion of life.

Brahms' Fourth Symphony, read by Szell with great romantic sweep but also classical restraint, climaxed the eventful evening, which brought ovations for conductor and orchestra. H. W. L.

Rosenker Is Soloist

Michael Rosenker, violinist, was the soloist with the Philharmonic-Symphony on Feb. 3's matinee, playing the Glazounoff Concerto in A minor, op. 82. He gave the work an enjoyable performance, able from the mechanical standpoint and poetic in expression, although his intonation was not always meticulous. The orchestral numbers were the Brahms Third Symphony and Bartok's Concerto for Orchestra, both repeated from the preceding Thursday. D. B.

Bernstein Introduces Symphony by David Diamond

Leonard Bernstein and his New York City Symphony were heard again on Feb. 4 and 5 at the City Center. As a feature of special interest the program offered the first New York performance of David Diamond's Second Symphony.

Whatever the personal judgment of a listener may be, seldom has a composer written with more seriousness and less concern for audience approval. Diamond goes his way, be it difficult or not, and refuses to make any concessions. This earnestness calls for respect even if to this reporter the work seemed sometimes to pose problems which could hardly be solved. Its atmosphere is sombre and even the gay movements have a certain melancholic humor. The scoring is sometimes over-thick. Bernstein and his orchestra did their utmost to present the work to greatest advantage and they won the audience's applause.

The concert, which opened with Rossini's Overture to La Scala di Seta, closed with Brahms' Piano Concerto No. 1, with Claudio Arrau as soloist. We have seldom heard a more convincing and moving reading of this gigantic score. Arrau gives it a romantic sweep and splendor of tone and glamor of technical perfection. His reading had a sensuousness which made Brahms more a citizen of voluptuous Vienna than of his native northern Germany. The delightful performance was rewarded with an ovation bestowed upon soloist, conductor and orchestra. H. W. L.

Szeryng's Violin Concert

Henryk Szeryng, violinist, who gave his Town Hall recital on Jan. 20, is a first-rate technician, and a fiddler's violinist. With greatest ease he encounters the most difficult technical problems as presented amply in Vieuxtemps' Concerto No. 4, or later in the closing number of his taxing program which consisted of Szymanowski Notturno e Tarantella, two transcriptions by Kreisler and Saint-Saens' Introduction and Rondo Capriccioso. With fine tone and musicianship he also negotiated Franck's Sonata in A major and Bach's Partita in E major for violin solo. If Mr. Szeryng will imbue his renditions with greater warmth, and thereby greater personality, he will not have any difficulty in making himself one of the top-notch players of his instrument. A crowded house celebrated the artist extensively and demanded many extras. H. W. L.

Toni and Rosi Grunschlag, Duo-Pianists

The second Town Hall appearance of the duo-pianists Toni and Rosi Grunschlag took place on Jan. 21, a recital which displayed the combined talents in brilliant fashion. They played Mozart's Sonata in D (K. 448), the Schumann Andante and Variations, op. 46, Rondo by Chopin for two pianos, Sonata by Stravinsky (1944), Trois Valses Romantiques (Chabrier), Les Songes (Milhaud) and Infante's Gracia. The Misses Grunschlag have an apparently effortless and gratifying technical fusion that makes the mechanics of their performances unobtrusive and allows the listener to concentrate on their considerable interpretative gifts. They showed sensitive appreciation of stylistic differences and the inner meanings of the scores. D. B.

Abbey Simon's Fifth Appearance

Abbey Simon's fifth recital in Carnegie Hall on Jan. 21 brought the pianist in a program of Chopin, Brahms (Paganini Variations), Beethoven, Ravel, Albeniz-Godowsky. Mr. Simon continues to show progress in his half-decade before the New York public, his gifts best displayed in the Chopin excerpts and holding up well under the demands of the great Brahms score. His admirable tone is offset by some technical deficiencies at times. D. H.

Pre-Bach Airs by Kisch-Arndt

Music of the pre-Bach era was presented at Town Hall on Jan. 22 by Ruth Kisch-Arndt, contralto, assisted by the American Society of Ancient Instruments, of which Ben Stad is founder and director. The compositions were by Schuetz, Vulpius, Amr Ibn Sach'l (arr. Eric Werner), Scarlatti, Pasquini, Ann Boleyn, Thomas Morley, Charles I, Caccini and Monteverde and three Old French dances by an unknown composer. Miss Kisch-Arndt has a darkly colored, resonant contralto voice; she sang her music with feeling and invested it with interest. Instrumental performers were Florence Rosensweig, pardessus de viole; Ben Stad, viole d'amour; Josef Smit, viole de Gamba; Flora Stad, harpsichord; Maurice Ben Stad, basse de viole and harpsichord; Dr. Warner Hawkins, organist. D. B.

(*Continued on page 33*)

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THE DANCE

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

While television offers new opportunities for dancers, it also provides a direct challenge. Dancing and choreographing for this medium is foreign to anything dancers have yet experienced, and will create headaches even in those who think they have encountered all choreographic upsets. Naturally, all media have their difficulties. In concert, one composes for a large, stationary, unseen (if the lighting is adequate) audience. In night clubs the dancer is surrounded by an audience more engrossed in conversation and liquor than the performance. In the movies the cameras are so flexible that nearly anything can be accomplished, retakes being unlimited. In each medium, however, the dancer, whatever the other problems, has comparative freedom.

Not in television, though. Compromises, limitations and hours of rehearsal under hot lights are in store for a dancer who participates in a televised show. CBS has inaugurated a weekly Friday night dance production, and the steps from initial idea to an image spinning in a cathode tube are long and complicated.

First the idea, dancer, or dancers must be presented to Ben Feiner, the program director. If they pass him, and the program is contracted, the next step is the music. At present, only certain recordings available to the public (which rules out all acetate, private recordings) can be used, and even some of those are subject to copyright bans or monopolies. In other words, after the music for a fifteen-minute show has been selected—which means at least four discs—CBS must clear it. Generally one discovers that the most important selections desired are under a ban, and another frantic session with catalogues and discs at a record shop is indicated.

Preparing Choreography

When the music finally is cleared, the choreography is prepared. In creating the dances there are two important factors to consider—how to use a limited space to give the impression of great freedom and variety, and how to make attractive pictures and patterns which can be picked up by one of the two cameras (or both, in the event of superimposition).

About a week before the show, when the choreography is completed, Paul Belanger, the director, and James McNaughton, the art director, watch the dancers run through the entire production. Mr. McNaughton sketches an idea for a set that is suggested by the mood of the dance, and departs for his drawing table. Mr. Belanger remains. And then the dancer is put to a real test.

He proceeds to memorize the choreography, and as he goes along, improvises camera shots. This means that nearly every original conception is changed. On the spot the dancer must remember every change, whether it be a tilt of the head or a complete alteration of steps. Only a week before the performance, remember. After a few days of rechoreography in the dance studios, the camera rehearsals begin. The dancers must remember not only which camera is taking the shot, but every step must be in exactly the same position each time, because of the inflexibility of the cameras. There are many hours of work with the cameramen, because they also must memorize the choreography. Until the final dress rehearsal, changes constantly are being made as better effects suggest themselves.

The final rehearsal is on the same day as the show. Once on the air, all one can do is trust to luck and the director; from there on out it's anybody's guess, and even the dancers themselves do not have the faintest idea of how they are being handled on the television screen. Nor will they ever. It is a frustrating feeling, they say, to dance to an invisible audience and not know how the dances look or the audience reaction.

A Graham Premiere

Dark Meadow, Martha Graham's new work, will be talked about for some time to come. Presented for the first time during Graham's recent series at the Plymouth Theatre, it uses a score by Carlos Chavez, and its action is "concerned with the adventure of seeking." Say the notes: "This dance is the re-enactment of the Mysteries which attend that adventure: Remembrance of ancestral footsteps, Terror of loss, Ceaselessness of love, Recurring ecstasy of the flowering branch." All of which can mean everything or nothing. If one takes it literally, he is defeated in advance. Like much modern poetry and surrealist painting, it is concerned more with catching the essence of a not clearly defined mood, rather than a specific unfolding of a story. Miss Graham, one suspects, is strongly influenced by the surrealists (Dali excluded), and, indeed, some of her stage effects are reminiscent of Brancusi or Miro.

And, like the surrealist arists and poets, Miss Graham is at all times deadly and unrelievedly serious, essentially sexless, and concerned with pure symbolism. It is much wiser to look at her dances from the sole aspect of design rather than meaning. The details are too subjective—again like surrealist art—to have any specific connotation, and will mean many things to many persons. The best one can do is get a certain mood that is conveyed, and Miss Graham in that has few equals.

Ignoring the symbolism and what the dances themselves are supposed to convey, it was at once evident that from the choreographic standpoint Miss Graham achieved some stunning effects. The music by Chavez was pretty much in the background; it is not a particularly distinguished score, and neither added nor detracted much from the stage proceedings. Together with Graham, May O'Donnell and Erick Hawkins took the main roles, with the rest of the company appearing intermittently. Much of the group work was in pairs, with some gripping sequences. However, one of Miss Graham's solo passages, involving a tussle with a few yards of cloth, was perilously close to a burlesque of her own style, and drew a few nervous titters from the audience.

The two-week season showed a high standard of dancing. Merce Cunningham revealed that he is probably the finest male American modern dancer before the public. Yuriko, Nina Fonaroff, Marjorie Mazia, Ethel Winter and Pearl Lang, all gradually winning recognition of their own, complement the Graham company with their excellent support. Jane Dudley and Jean Erdman returned as guest artists for their original roles in Letter to the World. All of the music is under the direction of Louis Horst.

Tamiris Does Dances in Showboat Revival

The dance sequences in Showboat are one of the few Broadway specimens of non-ballet conception. Designed by Helen Tamiris, they naturally attempt to be a literal example of dances at the time, rather than impressionistic choreographic interpretation of the action. Several of the numbers are real throwbacks to vaudeville days, as in the first-act bit where Ellie sings the "Life Upon the Wicked Stage" song and her stage door admirers link arms and dance around her. There are no tap specialties or anything like that, however. Most of the dancing falls to Pearl Primus, whose steps in the Negro idiom strongly reinforce the flavor of the dialogue and action. Laverne French, Claude Marchant, and Talley Beatty also are prominently featured. In the opening part of the last act, the entire Negro dancing troupe is featured in a primitive dance, supposed to take place at the Chicago Exposition. It is a colorful, strongly danced work with lots of "theatre." The last act also presents a jazzy Charleston sequence in which Primus and her associates, together with Charles Tate and Jan Clayton, are seen.

PAULINE KONER DANCES IN SILHOUETTE

with Olga Lunick, Forest Bonshire and Bernard Williams in the background. A scene from Gershwin's Summer Time in a Choreotone production by Kitty Doner and Pauline Koner, recently seen on CBS' Television Station.

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The Ballet Russe de Monte Carlo opens a six-week season at the New York City Center on Feb. 17. In addition to its familiar repertoire there will be two revivals and a new work. The first of the two revivals goes back to the days of Petipa, for it brings the classic ballet in three acts, Raymonda. To the music of Glazounov and settings by Alexander Benois (now residing in Paris), George Balanchine and Alexandra Danilova, both of whom appeared in the ballet on the Russian imperial stage, have created the choreography after the original Petipa-Ivanov style. The more recent Balanchine-Stravinsky Baiser de la Fee is the other revival. Night Shadow, choreographed by George Balanchine to the music of Vittorio Rieti, with sets and costumes by Dorothea Tanning, is the new ballet. The personnel remains virtually unchanged. . . .

La Meri's program on Feb. 5 and 6, included dances of Chile, Mexico, Peru, Panama, Argentina, Cuba, Venezuela, and the Philippines. . . . Teresita Osta has been engaged as teacher and consultant of Latin-American folk dances at the Iowa State University this summer. .. . The pianist Nicolas Kopeikine is scheduled to go to Hollywood to collaborate with Balanchine in making a ballet film.

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Feb. 15. Philharmonic-Symphony, Rodzinski conducting, John Corigliano, violinist, CH, A; Vassily Zavadsky, pianist, CH, E; Arthur Gold and Robert Fizdale, duo pianists, TH, E.

Feb. 16. Boston Symphony, CH, A; Hechalutz, opera by Jacob Weinberg, CH, E; Ana Drittelle, cellist, TH, A; Viennese Concert, TH, E.

Feb. 17. Philharmonic-Symphony, Rodzinski conducting, Louise Meiszner, pianist, CH, A; John Feeney, tenor, CH, E; Ellen Osborn, soprano, TH, A; New Friends of Music (Budapest Quartet, Lev, Kahn, K. Wolff, and vocal quartet), TH, 5:30 p.m.; Marguerite Kozenn, soprano, TH, E; Gay Color Tones, TiH, A; NAACC Concert (Barzin, Bornoff, H. Busch, Fairbank, Gardner, Phyllis Kraeuter, Temianka), TiH, E.

Feb. 18. Bach Choir of Bethlehem, CH, E; Bach Circle of New York, TH, E; Cyrena Van Gordon, soprano, Mrs. Walter Golde, pianist, and Hawaiian dancers, TiH, E.

Feb. 19. Claudio Arrau, pianist, CH, E; Zina Ziporah, soprano, TH, E.

Feb. 20. Robert Casadesus, pianist, CH, E; Maggie Teyte, soprano, TH, E.

Feb. 21. Philharmonic-Symphony, Rodzinski conducting, Brailowsky, soloist, CH, E.

Feb. 22. Philharmonic-Symphony, Rodzinski conducting, Brailowsky, soloist, CH, A; Thomas Richner, pianist, TH, A; Olga Coelho, soprano-guitarist, TH, E.

Feb. 23. Philharmonic-Symphony, Rodzinski conducting, Tossy Spivakovsky, violinist, CH, E; Robert Goldsand, pianist, TH, A; Budapest String Quartet, Simeon Bellison, clarinetist, benefit, Philharmonic-Symphony Pension Fund, TH, E; International Programs, TiH, E.

Feb. 24. Philharmonic-Symphony, Rodzinski conducting, Brailowsky, soloist, CH, A; Artur Rubinstein, pianist, CH, E; Charlotte Bergen, cellist, TH, A; New Friends of Music (Budapest Quartet, Katims, Benar Heifets, MacLean), TH, 5:30 p.m.; Benjamin Owen, pianist, TH, E.

Feb. 25. Maryla Jonas, pianist, CH, E; Muriel Kerr, pianist, TH, E; League of Composers, Bartok memorial (Budapest Quartet, Spivakovsky, Szantho), TiH, E.

Feb. 26. Philadelphia Orchestra, CH, E; Valentina Vishnevska, soprano, TH, E.

Feb. 27. Eugene Istomin, pianist, CH, E; Bruce Barbour, pianist, TH, E; Aline Berthiaume, dancer, TiH, E.

Feb. 28. Philharmonic-Symphony, Rodzinski conducting, Artur Schnabel, pianist, CH, E; Helen Alexander, soprano, TiH, E.

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The first in a series of monthly Sunday evening concerts featuring an enlarged WQXR Symphony Orchestra, under the direction of Leon Barzin, and outstanding guest soloists, was aired via WQXR on its initial broadcast, Jan. 13, from Times Hall, New York (Sundays, 9:05 to 10:00 P.M., EST). The monthly programs, six in all, are a part of WQXR's plans to mark its tenth anniversary year in 1946.

The concerts were projected by Abram Chasins, WQXR Music Consultant, and Mr. Barzin who selected well known guest artists whose performances will follow a pattern set for the series. Later programs will feature Mr. Chasins and Constance Keene in a two-piano concert; Joseph Fuchs, violinist; Leonard Rose, cellist, and Ralph Kirkpatrick, harpsichordist. Leonard Shure, American pianist, was heard on the inaugural broadcast in a performance of Haydn's Concerto in D minor. Music lovers should not fail to tune in on the exceptionally fine programs of this series.

← Leon Barzin, conducting broadcast of National Orchestral Association. On left of mike, Malcolm Child, announcer, and Abram Chasins, Music Consultant of WQXR, narrator.

Ray Lev Heard in Recitals And with Orchestra

In addition to a Carnegie Hall recital, performances for charities and fund-raising activities, Ray Lev's current schedule has included recitals in Grand Rapids; Wichita; Wilberforce University, O.; Lake Forest Day School, Ill.; Michigan City, Ind.; Baltimore; Fredonia, N. Y. (with Gordon String Quartet); Yale University; Hunter College; Washington Irving High School. The pianist took part in the Matthay Memorial Concert in Steinway Hall (she was a Matthay prizewinner and pupil of the late Tobias Matthay); was soloist with Leon Barzin and WQXR Orchestra in several broadcasts, and with the Budapest Quartet in the New Friends of Music series at Town Hall.

RADIO FOR CHILDREN

An interview with MRS. ROSE KOBERT, *Chairman of the Radio Bureau of the United Parents Associations.*

By AMY LEE

"Young people should be heard!"

That emphatic demand comes, not from a teen-ager, oddly enough, but from Mrs. Rose Kobert, chairman of the radio bureau of the United Parents Associations. Her own two young daughters have given first-hand authority for her conviction that the "children-should-be-seen-not-heard" theory is as out-of-date today as a silent movie.

This conviction, plus another one—that most radio programs for children and young people are behind the times—led Mrs. Kobert to put her ideas into practical radio program form. Not an adult-slanted, adult-controlled affair, but a program of, by and for the youngsters themselves.

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She took her idea to WNYC, New York City station, and as a result landed the 5:45 spot each Tuesday. The first series of programs, lasting ten months, were so successful that she and 1946 started together with a new series.

Three of her 15-minute Tuesday airings deal with inter-cultural relations, books, "anything," she says, "that is of value to the child or parent." The fourth Tuesday of every month listeners hear the star ear-opener: Young People Should Be Heard!

Subjects discussed are more or less universal, for example: what can a teen-ager do about entertaining friends at home when the only room available is the kitchen? . . . Should parents allow an early-teen daughter to accept summer employment away from home? . . . How can parent-child misunderstandings be harmonized before serious trouble takes over?

Mrs. Kobert compiles scripts from actual conversations among teen-agers, taken down in shorthand, puts them in dramatic skit form. Stars of the show are high school boys and girls. Usually an educator, psychologist, or someone prominent in the field of human relations, appears in a guest capacity, while Mrs. Kobert acts as moderator.

"We do not give advice on our programs," she explains, "but we try to present both sides and let the listeners make their own decisions."

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Among notables who have appeared on the programs are Dr. Harry Allen Overstreet, Professor Emeritus of City College; Jean Schick Grossman, editor on the magazine Calling All Girls and author of Do You Know Your Daughter?; Leroy Bowman of the State Education Association; Margaret Lightly of the Community Service Association and co-author with Mr. Bowman of Parenthood in a Democracy; Lillian Hacker, associate in Family Relations at Teachers' College, Columbia University; and Walter O'Leary, of the Bureau of Attendance.

In presenting Mrs. Kobert's Young People Should Be Heard programs, WNYC has contributed an inestimable service to the solution of some of the teen and beyond-teen problems, magnified in these tangled times. Parents, Mrs. Kobert believes, need education in the exacting art of parenthood, quite as much as children need learning in living. Radio, she feels, has an audience already waiting for programs that will handle realistically and understandingly the adventure stories in real life.

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National Symphony Drive To Raise $150,000

WASHINGTON, D. C.—The sixteenth annual Sustaining Fund Campaign of the National Symphony Orchestra is being held Feb. 5 to 21. Washingtonians are asked to contribute toward a goal of $150,000 in order to help the Orchestra meet an annual deficit. Mrs. C. C. Glover, Jr., is chairman of the drive and Lieut. J. P. Hayes, on terminal leave from the Navy, is campaign manager.

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THE CRITICS FACE THE MUSIC

By ALIX B. WILLIAMSON

Part III

While it has already been pointed out that artists seeking the widest possible press coverage for their New York recitals would do well to avoid giving them on Saturdays—a particularly poor day from the standpoint of both afternoon and evening paper critics—it should be further noted that almost all of the critics included in this survey oppose the general crowding of the concert calendar over the weekend, which, in the case of the evening papers, often leaves as many as five events in Town Hall alone to be covered in a single edition.

It is a fact that in both PM and the New York Post, moreover, Friday night concerts are apt to fare equally badly. The space for music in Saturday's Post is reserved for a column by Harriett Johnson, in which events of the coming week are resumed, while PM puts out on Saturday a paper which, like the Times' and Tribune's Sunday editions, is set up far in advance, and has little space available for last-minute news.

While some artists might suspect that their appearances on Friday evenings may be slighted in the next day's editions of the World-Telegram and the Sun, which run feature articles and preview pictures at this time, the critics of both these papers deny this. Says the Sun's Arthur Berger, "Music notes and feature stories set for the Saturday evening page are always cut in favor of concert reviews."

From the World-Telegram's Louis Biancolli comes the suggestion that Sunday night might be a particularly good time for lesser-known artists to schedule their New York concerts, inasmuch as they are not likely to meet with any competition from the Metropolitan or from the symphony orchestras at that time. The Journal-American's Grena Bennett recommends Tuesdays as particularly propitious for the same reason.

Concerning Mid-Week Afternoons

The overloading of Town Hall during the past few seasons, which makes it almost impossible for an artist to book a mid-week, mid-season evening there after May 1 of the preceding year, has incited the enterprising management of the hall to a campaign promoting mid-week afternoon concerts. As the rental of the hall for a mid-week afternoon is somewhat cheaper, many debutant artists have taken advantage of this, and still others, following the suit of the New Friends of Music, have hit upon the idea of hiring Town Hall at a reduced rate on a Saturday or Sunday afternoon at 5:30.

The critics view these mid-week afternoon and weekend 5:30 concerts with mixed feelings. "Artists who give mid-week afternoon concerts," the Herald-Tribune's Jerome Bohm tells us, "are apt to incur the animosity of critics, whose days are over-crowded as it is. And besides," Mr. Bohm points out "these mid-week afternoon concerts often conflict with our editorial duties in the newspaper office."

For the New York Times, Noel Straus advises that Wednesday and Thursday afternoons are always "out," because the music staff must be on hand in the office at that time to make up the big Sunday feature page. "Furthermore," Mr. Straus explains, "if three critics from our paper cover three evening events, as is usually the case, an afternoon recital the same day is rarely more than a news note." Several of the other critics declare that, while they cover mid-week afternoon recitals when necessary, they do so under protest and would prefer to discourage them.

Quite an opposite viewpoint is however, taken, by PM's Robert Hague. "As PM's only full-time music critic," Mr. Hague points out, "I find it generally impossible to cover more than one event each evening. But I am usually free to go to an afternoon recital the same day; and, so far as I am concerned, afternoon recitals are the best way for an unknown to break in."

From Jerome Bohm comes another interesting pointer with regard to 5:30 concerts on Sundays at Town Hall. "The audience, as well as the critics," he believes, "are often in a less receptive mood for these concerts, due to the fact that there has not been time for a proper airing out of the hall." Bohm's Tribune colleague, Francis Perkins, offers the not-insignificant reminder that when he must cover a 5:30 concert it often means going without dinner. "Even the finest performance at this time," he observes, "has tough competition with the critic's only-human pangs of hunger."

Extending Season Desirable?

Several of the reviewers would encourage the extension of the concert season, holding that since they are kept on duty by their papers anyway in April, May, June, September and October, it is a pity more artists do not take advantage of this fact and avoid the mid-season crush. Mrs. Bennett, who takes her vacation each year from the end of the Stadium season to September 15, declares she "would have no feeling whatsoever that an artist performing out of season was any the less meritorious." The World-Telegram's Robert Bagar, likewise, favors the extension of the season "from early September through mid-May."

Mr. Bohm, on the other hand, while on duty all year except for the month of August, discourages concert-giving after the first of May. "When you listen to music every night from September through April," he observes, "you reach a saturation point. You are tired. Even a first-rate artist has to be super-terrific to make any impression at all on you after that."

The only critic admitting an outright prejudice against post-season recitalists, however, is the Eagle's Mr. Kastendieck, who declares, "I am always a little suspicious about anything scheduled after May 1, on the theory that a really good artist will somehow manage to get a date in season."

How the Halls Rank

It is generally understood, throughout the critical fraternity, that when several conflicting events are scheduled for the same time, the hall itself will play some part in deciding which shall take precedence for coverage. Except where something especially outstanding about the artist's background or especially notable about his program reverses the usual order of things, concerts at Carnegie Hall are given first consideration, with Town Hall second, followed by Times Hall and Carnegie Chamber Music Hall. Of course, allowances must always be made for the schedule at the Metropolitan, where the season's first performance of an opera or the first appearance of a singer in a leading role, as well as actual debuts, invariably top the list. It will readily be seen that, in view of this order of precedence, those papers which have but one or two music critics each rarely get down the list as far as Times Hall and Carnegie Chamber Music Hall in mid-season.

All of the critics give complete assurance, however, that the place where a concert is given does not prejudice them in the least in their judgment of an artist. The preference shown for one hall over another in the actual order of coverage is based rather on a sound journalistic principle, as explained by the Sun's Mr. Berger. "Even a bad concert at Carnegie Hall will generally be covered with a full-length review," that scribe remarks, "on the theory that if three or four thousand people attend a concert, and it is bad, that is still news."

The Sun's Irving Kolodin reminds us that concerts at Times and Carnegie Chamber Music Hall have a better chance of being covered after the season than during it. Occasionally concerts given at Steinway Hall or at the Barbison-Plaza Concert Hall come in for critical consideration, too, when not admittedly student recitals. In response to the query, often put by artists, as to whether the Tribune is prejudiced against giving publicity to events at the hall owned by its rival paper, the Times, Bohm stoutly maintains that "If you consult the records, you will find that we review more concerts at Times Hall than the Times does."

(Space limitations have necessitated the curtailment of the second and third articles in Alix Williamson's series. A more comprehensive one appears Mar. 1)

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"Mike" Technique Easy to Learn By Method Using Text and Records

By ALICE KEITH

Time was when people used to say "You just can't teach broadcasting." But we have learned a lot in recent years. Now the person who has had basic training in radio speech, language and music, is the first to get a position in competition with inexperienced applicants. Over 360 schools and colleges, beside private schools, now offer courses in radio technique.

As Director of the National Academy of Broadcasting in Washington, D. C., since 1934, I have discovered many short cuts in teaching microphone technique. Because so many people in Washington are shown into fields where they are called upon to make political speeches, there has been a demand for "short cut" methods of teaching.

Six Crucial Points

In learning to speak effectively over the radio there are six important things to remember. They are:

1. Relaxation,
2. Diaphragmatic control of breathing,
3. Projecting the voice,
4. Correct pronunciation of vowels and consonants,
5. Clear enunciation,
6. Freedom from provincialisms.

Practically every person studying radio has some fault to overcome in speech, but the average cultured person, when he learns to relax, breathe from diaphragm, and articulate correctly, has an adequate voice. Quite often prospective students feel they ought to succeed in radio because they happen to have pleasant voices, but a good voice is only one of the requirements for success in broadcasting.

It is essential, in preparing scripts, that people learn how to write in a conversational rather than a literary or journalistic manner. It is important that the reader of a script should appear to be speaking extemporaneously.

The ideal broadcaster has a radio "personality," speaks clearly with good expression, and has something worthwhile to say.

Importance of Radio Plays

One of the best ways for a student to learn to speak with good expression is to take part in radio plays. When an individual impersonates a character he interprets not only intellectually but emotionally, and without realizing it becomes a natural reader.

At the National Academy of Broadcasting we find that all students should have training in the pronunciation of various foreign languages to be used in music continuity and newscasts.

There is getting to be a real demand for people with knowledge of music on the part of station managers. The public is beginning to ask for more and better music, and even in small stations where the Program Director is not too discriminating, at least half of the programs are some type of music—ranging from hillbilly to symphony.

Learning through Discs

Recently the National Academy of Broadcasting has put on phonograph records the essential voice exercises, together with examples of radio talks, interviews, music continuity and news commentaries read by professionals. By listening to these records and reading with them, students may acquire a good style through change of inflection and pauses. The results obtained in a few weeks have often been almost miraculous.

Alice Keith was a pioneer in broadcasting. The first radio textbook ever used in schools was written by her. It was in 1926 that she began broadcasting in Cleveland, and helped launch the Dr. Damrosch programs. She was the first Broadcasting Director of the American School of the Air, and now directs her own studio in Washington, D. C., where she teaches the technique of broadcasting. Her students are located in radio stations throughout the United States, including Government offices and advertising agencies. Many have studied with her chiefly to improve voice and delivery. Her newest creative venture is a streamlined recording course which includes a syllabus, a textbook, and RCA-Victor recordings. With her wide and rich experience in radio, Miss Keith's comments on learning "mike" technique are highly practical and informative in teaching the art of broadcasting.

PASSED AWAY

CORNELIE VAN ZANTEN, who fifty years ago made a long tour in America and was for some time the leading mezzo at the Metropolitan Opera, died at The Hague on Jan. 11 at the age of 90. She had previously sung in many opera houses in Europe and after her return visited Russia, singing in the Ring under Muck. A pupil of Lamperti, she took great interest in the technic of her art and in 1894 gladly accepted an invitation to succeed Messchaert as principal teacher of singing at the Amsterdam Conservatory where she trained Julia Culp, Tilly Koenen, Jacques Urlus, and others. For some years she was on the staff of the Conservatorium at Berlin, but returned to her own country in 1914, and made research on voice production and acoustics at the Universities of Leyden and Amsterdam. She produced a film of the vocal organs, shown at The Hague in 1923, and wrote a number of books on voice researches. She taught until the occupation of Holland by the Germans in 1940. Among more recent pupils were Lea Fuldauer, Theodora Versteegh, Thom Denijs and Jo Vincent.
H. A.

FELIX NOWOWIEJSKI, 63, noted Polish composer, died in Poznan, according to a report by the Polish Press Agency on Jan. 24. He was formerly director of the Cracow Music Association and a professor at Poznan and Warsaw Conservatories, and had won the Meyerbeer, Paderewski and Beethoven Prizes. Best known for his opera Quo Vadis, done in oratorio form in New York when he visited America in 1908-9, he had been awarded honorary membership in the London Society of Organ Music, and the Prix de Rome for his oratorio, Return of the Prodigal Son. He was at work on a Symphony of Peace, when the Nazis invaded Poland, and was sent to Cracow, where he finished the work. In 1942, he became completely paralyzed.

KARL RIEDEL, 66, conductor of the Metropolitan Opera since 1922, died at his New York home on Feb. 3. Born in Vienna, he graduated from the University in that city, where he took his Ph.D. Mr. Riedel, who came to the United States in 1922, was known particularly here for his work as conductor of Wagnerian works and of performances of Haensel and Gretel at the Metropolitan. Dr. Riedel also conducted with the Chicago Opera and in Los Angeles and San Francisco.

MELLINGER EDWARD HENRY, 72, collector of Southern mountaineer folksongs, died on Jan. 31. He published Folksongs from the Southern Highlands, 1938, and edited Songs Sung in the Southern Appalachians, Beech Mountain Ballads, and a Bibliography of American Folksongs, besides contributing to periodicals.

JOHN SPENCER CAMP, 88, organist and composer, died in Hartford, Conn., Feb. 1. He was formerly an officer and director of the Austin Organ Co. of that city, and received the honorary degree of Mus. D. from Trinity College and Wesleyan University, Middletown, for his work as composer.

JOHN COLVILLE DICKSON, 71, one of Chicago's most prominent voice teachers, died suddenly of heart attack in his studio in the Fine Arts Building, Jan. 19. Surviving are his wife Hilda and three sons, Dr. John, Pvt. David and Donald.

HARRY SUKMAN

PIANIST

Chicago Daily Tribune Tuesday, January 29, 1946

ON THE AISLE

By Claudia Cassidy

Harry Sukman Displays Remarkable Talent in Piano Recital in Orchestra Hall

It was high time that Harry Sukman came out from behind that microphone. With all due respect to radio, which has captured the ears and is after the eyes of the world, the concert hall is the place to test the concert artist, and Mr. Sukman has what it takes. He tackled a man sized piano recital in Orchestra hall last night and brought to it many valuable things, perhaps the best of them the fact that it is a privilege to hear him play. All the technique in the world isn't much good if no one wants to listen. Mr. Sukman had the toughest kind of an audience — friends who wished him well—and I think he surprised them. I know he surprised me. Once he began, we sat up and took notice.

He has a big, bold style, a rich tone, and the clarity without which true brilliance is impossible. He has a direct approach to music, the basic simplicity of all performance worth hearing, and, quite obviously, a passionate desire to achieve a high goal. At his best, say in the brilliance of Scarlatti's Sonata in A major, in a glittering performance of Debussy's "L'Isle Joyeuse" and in the imperious challenge of the Khachaturian Toccata, he had authority, resonance, and the power nobody questions. The Debussy in particular had a swirling splendor not too often encountered in the best concertgoing.

But you can say of a pianist, too, that by his Mozart and Bach you shall know him, and here Mr. Sukman had some interesting, tho not invariably convincing, things to say. His Mozart, on the whole, was delightful. It was the lovely Sonata No. 12 in D major, and he played it lucidly, particularly in the variations of the slow movement with its crisp accents and its sudden flowering before the rondo. His Bach, the great Chaconne Busoni transcribed from the fourth violin sonata, was both formidable in technique and debatable in style.

His playing of it, in his style, was superb, with now and then as gravely beautiful a tone as the piano can utter and with many a passage to prove that he agreed with Cervantes that the chaconne is "a dance like quicksilver run to the feet;" only it ran to his hands. It was often beautiful and sometimes exciting, this performance, but it lacked the true purity and grandeur of the great Bach. Mr. Sukman is too talented to be satisfied with less.

There were other good things, too — an agreeable Sonatina by Stanley Bate, with the dreamlike quality of distant music so often heard in contemporary scores, however insouciant, and there was Chopin not quite up to the Sukman top shelf, including an incomplete version of the Polonaise in A flat.

CONCERT

RADIO

Chicago Herald-American

Tues., Jan. 29, 1946

Harry Sukman Scores at Piano

BY CHARLES BUCKLEY.

Good piano playing has become almost the rule in Chicago this season. Harry Sukman, Chicago pianist, shows that he can stand the pace set by the visiting celebrities.

Certainly his fleet fingers and his assurance last night at Orchestra Hall bespoke the well-routined performer.

Sukman's style is energetic and intense.

Address: WGN—CHICAGO

BOSTON: Britain Sends Baton Envoy

By JULES WOLFFERS

BOSTON.—A remarkable and welcome exposition of English music has featured the mid-season activities of the Boston Symphony Orchestra. With Sir Adrian Boult holding the coveted and important mid-winter guest post, more British music is being heard by Symphony audiences during the three week tenure than has been heard in the past three years. Not that English music is altogether neglected here. The Symphony occasionally performs a Holst, Williams or Elgar work; Purcell has a certain fixed vogue; and once in a great while we hear a composition by one of the younger men—the Boston String Orchestra gave the first, and only, performance here of Benjamin Britten's exquisite Les Illuminations, back in 1942.

In his opening program, the 13th of the Friday-Saturday series, Sir Adrian listed Ireland's The Forgotten Rite; the Elgar Enigma Variations; the Collins-Heming Threnody; and the Brahms First. The conductor's way with these works was more than sufficient to establish him firmly with those who value absolute musical sincerity and honesty. Sir Adrian does not get in the way of the music: he gives the score a full measure of devotion, skill and artistry, but all this is used to bring the composer close to us. Sir Adrian does not try to express himself: consciously and unconsciously he expresses the composer while effacing the conductor with an admirable and touching musical modesty.

To come to the music—Ireland's early score is not for those who must have showmanship and glitter. It takes a gentlemanly and cultivated taste to enjoy this composer and it was greatly to the credit of many in the audiences that the value of the work, heard for the first time, was appreciated. Both orchestra and conductor turned in a superlatively fine piece of work in the Enigma, last done here in 1934. From fragments left by Michael Heming (1920-1942) killed in action at El Alamein, Anthony Collins wrote a short Threnody which was performed on a March of Time broadcast two years ago. The present performance, the first in Boston, disclosed a work of ordinary proportions. Sir Adrian's leisurely, unhurried Brahms drew salvoes of applause from the hearers. It was a fine and sensitive interpretation.

PRINCIPALS IN TRAVIATA PERFORMANCE
of Boston Grand Opera Company. L. to r., Russell Roberts, Alfredo; Virginia Pemberton, Violetta; William Spada, conductor; Mona Van, Flora; Robert Shilton, Germont.

Walton and Williams Novelties

For the 14th pair of programs, Sir Adrian started off with the first Boston Hearing of Walton's Comedy Overture, Scapino. The brilliantly orchestrated piece is clever and witty enough, but if brevity is the soul of wit, the Overture may be considered soulless. The pruning knife, applied without stint, would work wonders with Scapino. Haydn's Symphony in D, No. 86, was played with too greatly a reduced orchestra. As a result the orchestral tone became thin and forced. Sir Adrian may be laboring under the common delusion that Haydn and Mozart liked small orchestras. They didn't, of course; they only did put up with them when they had to. It must also be taken into account that under stress of many concerts and rehearsals, even an excellent orchestral player's tone is likely to suffer. In such cases numbers cover a multitude of scratches.

But the first Boston performance of Vaughan Williams' beautiful Job more than made up any previous shortcomings. Founded on Blake's illustrations to The Book of Job, the music reaches a depth of feeling rare in contemporary works.

Among the fortnight's recitalists, the popular Boston violinist Ruth Posselt played with distinction and charm in a refreshingly unhackneyed program for the Boston Morning Musicales Series, given at the Hotel Statler to aid the Boston School of Occupational Therapy. With David Allen providing sensitive accompaniments, Miss Posselt played a Nardini Concerto, a Handel Sonata together with much 20th century music, some of it new or almost new here.

At Jordan Hall, the Helen Canterbury Management presented the noted contralto, Karin Branzell, who sang Grieg, Wolf, Brahms and others with an opulent tone and intimate understanding. Paul Ulanowsky was an excellent accompanist.

The same management, the same accompanist and the same hall set off a fine young singer, Ruth Kraye, lyric soprano, and winner of the Duncanbury Young Artist Award which presents gifted young performers publicly. Miss Kraye has almost all the vocal virtues: more character in her interpretations no doubt will come with increasing maturity and more study. On the whole, it was a highly enjoyable debut.

Delia Calapai, New York pianist, made her first appearance here, also under the Canterbury Management. The young pianist proved gifted and mettlesome, particularly in a Bartok Suite. If she can realize her full potentiality in the future, Miss Calapai definitely will be worth hearing.

Aaron Richmond presented the Metropolitan Opera baritone Mack Harrell at Jordan Hall. The expertly chosen program gave full opportunity for the singer to show his fine voice and telling dramatic sense to good advantage. George Reeves assisted expertly at the piano.

Also at Jordan Hall, the Polish pianist Jakob Gimpel gave a convincing demonstration of technical prowess and musical understanding.

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Koussevitzky Announces Tanglewood Plans

BOSTON. — Returning to the Boston Symphony after his mid-season vacation, Dr. Serge Koussevitzky announced his plans for the 1946 season of the Berkshire Music Center at Tanglewood to be held July 1 to Aug. 10.

Nine concerts will be given on Thursday and Saturday nights and Sunday afternoons, the programs to be announced within a month. With the cooperation of the Elizabeth Sprague Coolidge Foundation four additional concerts of chamber music have been arranged, and preceding the Festival concerts Dr. Koussevitzky and some thirty members of the Boston Symphony will give two Bach-Mozart programs.

Benjamin Britten's opera Peter Grimes, commissioned by the Koussevitzky Music Foundation and composed especially for Tanglewood, and produced in England with outstanding success, will receive its first American presentation. Hugh Ross will train the chorus and Leonard Bernstein will conduct the performance.

Dr. Koussevitzky's assistants at the Center in the Orchestral Conducting Department and for the advanced orchestra will be Leonard Bernstein, Richard Burgin and Stanley Chapple. The Opera Department will be under the direction of Dr. Herbert Graf and Boris Goldovsky. Richard Rychtarik will design scenery and costumes.

The Composition Department will be in charge of Aaron Copland, who is the Assistant Director of the Berkshire Music Center. Hugh Ross and Robert Shaw will have classes in choral conducting, and also direct the student chorus—Mr. Shaw preparing the Festival chorus for Beethoven's Ninth Symphony, which will close the Berkshire Festival concerts. Chamber music groups will work under the direction of Gregor Piatigorsky with the assistance of the principals of the Boston Symphony Orchestra.

While the emphasis at Tanglewood is on student participation in the actual performance of music, students will also have the opportunity, as before, to attend special assemblies. Aaron Copland as moderator will conduct forum meetings. Olin Downes will give four lectures on the Art of Criticism. Special guest lecturers will include Howard Hanson, William Schuman, Edward Weeks, and others to be announced.

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Cincinnati Hails Stars

By MARJORIE GARRIGUE

CINCINNATI. — Cincinnati's Symphony season continues on a high plane. There is much joy at the return of Eugene Goossens, who seems unusually vigorous after his recent illness. At the moment of writing, Mr. Goossens and the orchestra have gone northward as far as East Lansing, Michigan, on a tour to include five evening performances. The final tour of the season will circle southward through Texas, then to Alabama, Georgia and Tennessee, during the three weeks from March 11 to 30.

The recent schedule of soloists with the Cincinnati Symphony in its Music Hall performances has been much rearranged. With the exception of Fritz Kreisler, who fulfilled his engagements on a Saturday evening and Sunday with customary classic excellence, the January dates were all marked by substitutions.

Alexander Kipnis was engaged to take the place of Richard Crooks, but he was hospitalized with a heavy cold and capable pianist Eugene List came forth in a most satisfactory manner with the popular Tchaikovsky Concerto.

The death of Argentinita brought us instead Carmelita Maracci and her troupe, all of whom danced exquisitely. But the star mystified a large part of the audience with her unique interpretations.

In the final January concerts, Leonard Bernstein took the place of Oscar Levant. Mr. Bernstein conducted with no score and much gesture, without diminishing Cincinnati's enthusiasm for his personality and musicianship.

Artists yet to appear with the Cincinnati Symphony this season are Ezio Pinza, Jose Iturbi, Vladimir Horowitz, Rudolf Serkin and Eleanor Steber.

Cincinnati Summer Opera To Mark 25th Year

The Cincinnati Summer Opera will this year celebrate its 25th anniversary with a gala season opening June 30 and closing Aug. 10. During the 12 years since Oscar F. Hild has been managing director, many prominent singers have appeared with the Cincinnati Summer Opera, including Licia Albanese, Rose Bampton, Bruna Castagna, Lily Djanel, Jeanette MacDonald, Zinka Milanov, Grace Moore, Elisabeth Rethberg, Stella Roman, Bidu Sayao, Risë Stevens, Gladys Swarthout, Salvatore Baccaloni, Richard Bonelli, Raoul Jobin, Alexander Kipnis, Charles Kullman, Giovanni Martinelli, James Melton, Nicola Moscona, Martial Singher, Lawrence Tibbett and Leonard Warren. Conductors include Sir Thomas Beecham, Paul Breisach, Fausto Cleva, Wilfred Pelletier and George Schick. The management announces that it is expected that all will return, if only for a single appearance, during this Silver Jubilee Season.

Edkins for Florida Festival

J. Alden Edkins is appearing as soloist in the annual Winter Park Festival in that Florida city. On Feb. 28 three Bach cantatas will be presented, and the B Minor Mass on March 1, Alfred Greenfield conducting. On April 9, Mr. Edkins will be soloist with the Yale Glee Club in their annual concert at Woolsey Hall in New Haven, Conn.

Mary Henderson, Giacomo Vaghi For Metropolitan

The Metropolitan Opera announces the engagements of Mary Henderson, soprano, and Giacomo Vaghi, bass. Miss Henderson, born in Canada, was graduated from McGill University. She was a semi-finalist in the Metropolitan Air Auditions in 1943, and sang with the New Opera Company. Mr. Vaghi, born in Italy, recently has been living in Brazil. He has sung at La Scala, the Rome Royal Opera, the Naples San Carlo, in Buenos Aires and Rio de Janeiro.

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—THE SUN

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METROPOLITAN OPERA

Wagner's Tristan and Isolde received its first hearing this season at the Metropolitan Opera on Feb. 2. The interest was focused on two newcomers to this performance: Joel Berglund as Kurvenal and Fritz Busch as the conductor.

Mr. Busch is a conductor who interprets music primarily as he is told by his heart. His reading is full-blooded, masterly in its perfection of all technical details and straightforward. It is unsophisticated and pulsating with warmth and spontaneity. The score of Wagner's is interpreted without undue sensuousness, with a deeply moving musicianship and sincerity, which captivate listener and singer alike in its symphonic conception and dramatic drive.

In happiest cooperation with Busch's intentions, Berglund sang his first Kurvenal. He was the faithful servant of his master, only being sometimes too detailed in his acting. (Why does the stage direction make him enter Isolde's tent in the first act to deliver his song, whereas Wagner's intention clearly is to keep him out of Isolde's sphere?) Vocally, he was without any flaws, singing with great warmth, authority and beautiful diction.

Lauritz Melchior and Helen Traubel, as the unfortunate lovers, again proved their superb artistry. The Brangaene of Miss Thorborg was sung and acted with great impressiveness, making her part an important one for the whole performance. Alexander Kipnis gave an excellent interpretation of King Marke, giving the role great dignity and the benefit of his beautiful vocal resources. John Garris, William Hargrave, Karl Laufkoetter, Emery Darcy completed the impressive cast. The chorus under Kurt Adler's direction sounded fresh and precise. The stage director was Lothar Wallerstein. H. W. L.

Conner as Violetta

Traviata, at the Metropolitan on Jan. 23, presented Nadine Conner for the first time in the role of Violetta. Miss Conner brought to her task her warm and full-bodied voice. It was this warmth and the human simplicity with which she imbued her effort that brought her success. She is not the diva in the great manner which Violetta is depicted so often, but a suffering human creature to whom injustice is done. Under this aspect her interpretation warranted the applause bestowed upon her by the sold-out house at this special performance.

James Melton was heard for the first time this season as Alfredo and cordially greeted by his numerous admirers. Lawrence Tibbett as Germont senior, Mona Paulee as Annina and Lorenzo Alvary as Dr. Grenville rounded out the well known ensemble. Cesare Sodero conducted. H. W. L.

Season's First Walkuere

This season's performance of Wagner's Die Walkuere, at the Metropolitan on Jan. 25, was distinguished by the first appearance hereabouts of Joèl Berglund as Wotan. His excellent performance earmarked the evening. Mr. Berglund is a real heroic bass-baritone and the highly intelligent handling of his vocal resources as well as his acting give his impersonation of the unfortunate god a high standard. The rest of the cast was well known from performances last season, with Helen Traubel as Brünnhilde, Astrid Varnay as Sieglinde, Kerstin Thorborg as Fricka, Lauritz Melchior as Siegmund and Alexander Kipnis as Hunding. Paul Breisach conducted. H. W. L.

Jagel in Boheme

La Boheme was heard once more at the Metropolitan on Jan. 24, with Frederick Jagel singing Rodolfo for the first time this season. He was in excellent voice and spirited in his acting. The cast included also Brownlee as a buoyant Marcello; Sayao as a delightful, if rather coy, Mimi; Greer, a thin-voiced Musetta; Cordon as Colline, and in further roles, Messrs. Kent, Pechner, Oliviero, D'Angelo and Baker. Cesare Sodero conducted.

Patrice Munsel and Raoul Jobin had the title roles in Saturday afternoon's Romeo and Juliet (Jan. 26), parts in which they repeated previous successes, abetted by Frances Greer, Anna Kaskas, Martial Singher, Nicola Moscona, Francesco Valentino, Thomas Hayward, Richard Manning, George Cehanovsky, Louis D'Angelo and Osie Hawkins, with Emil Cooper conducting.

Djanel Sings Carmen

The evening's performance of Carmen brought the return for this winter of Lily Djanel as the gypsy protagonist, a seductive portrayal of vocal and dramatic impact. Others in the cast were Albanese, Votipka, Browning, Gerard, Merrill, Kent, DePaolis, Alvary and Baker. Pelletier was the conductor.

Melton as Don Ottavio

Focal point of interest in Don Giovanni, Jan. 28, was the appearance of James Melton as Don Ottavio. The tenor maintained a finely dramatic aspect in the character of the sadly-promenading hidalgo and delivered the famous Il mio tesoro aria with much tonal beauty. The other members of the familiar cast appeared to be unanimously not in best form vocally. And despite valiant endeavor by all concerned, this was not one of the better evenings for this work at the Opera. An apathetic audience was of no great assistance. George Szell conducted well. M. C.

Madame Butterfly had its second presentation on Jan. 30. A packed house applauded the sensitive and vocally lovely Cio-Cio-San of Licia Albanese and James Melton's manly, brilliantly toned Pinkerton. The Suzuki of Lucielle Browning and Sharpless of John Brownlee were fine expositions of the roles. Supporting parts were taken by Alessio DePaolis, George Cehanovsky, William Hargrave and John Baker. Cesare Sodero provided artistic leadership from the pit, although he sometimes allowed the orchestra to overbalance the singers. M. L. S.

Roman in Masked Ball

Un Ballo in Maschera was repeated Jan. 31 with Stella Roman singing her first Amelia of the season. The performance was spirited and swift-paced. Under the inspirational baton of Bruno Walter the principals sang with fine tonal quality and assurance while the orchestral playing was marked by mellow tone. The personal ovation for the conductor, which broke out spontaneously between the last two scenes of the opera, was well merited.

Miss Roman's voluminous voice is indubitably one of the best on the soprano roster. Once again the shimmering color and remarkable clarity of her vocal utterance made the hearer wish that the prima donna would correct the occasional unevenness of production which alone prevents an impeccable showing. The remainder of the cast was as previously listed: Jan Peerce, Riccardo; Alexander Sved, Renato; Margaret Harshaw, Ulrica; Pierrette Alarie, Oscar; John Baker, Silvano; Norman Cordon, Samuel; Lorenzo Alvary, Tom; Richard Manning, a Judge; Lodovico Oliviero, a Servant. M. C.

Munsel in The Barber

The Metropolitan Opera on Saturday evening, Feb. 2, presented The Barber of Seville in a manner that went trippingly from merry scene to scene, interest never flagging in the slightest. Patrice Munsel was the Rosina, arch, roguish and dazzling in her Una Voce as well as in the Proch Variations, which she chose for the Music Lesson scene. Nino Martini made an excellent Almaviva, a role that demands an actor almost as urgently as a singer; his drunken soldier and music teacher scenes were truest comedy. Francesco Valentino as the protagonist, in addition to singing superbly, was a most amusing rascal. Ezio Pinza as the clumsy Basilo was delightful and his Calumny aria magnificent. Salvatore Baccaloni as Dr. Bartolo was irresistible every instant. The other members of the cast were excellent in proportion. Cesare Sodero conducted. T. P.

Martial Singher again assumed the quadruple villainy of the roles of Lindorf, Coppelius, Dappertutto and Dr. Miracle in The Tales of Hoffmann on Feb. 1. Other principals included Pierrette Alarie, Blanche Thebom, Jarmila Novotna, Raoul Jobin and Lucielle Browning, with Wilfred Pelletier conducting. The work repeated the success of its premiere performance, with a large audience bestowing liberal applause. L. S.

Donizetti's Lucia broke into melodious madness for the fourth time this season on Feb. 4, Patrice Munsel again portraying the part. Jan Peerce reappeared as Edgardo, the only newcomer being Leonard Warren in his first Lord Ashton of 1945-46. He sang sonorously and conveyed the villainy of the role with dignity and force. A capacity house feted singers and the conductor, Pietro Cimara.

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"ONE WORLD" IN MUSIC SEEN BY ANNE BROWN

Anne Brown has come a long way since she created the role of Bess in Gershwin's Porgy and Bess. Although by nature and temperament a dramatic actress as well as a lyric soprano, she has concentrated for the past few years almost exclusively on concert work, developing and maturing her personal style. With the exception of the motion picture, Rhapsody in Blue, Miss Brown's recent activities have had nothing to do with Broadway or Hollywood. She has, however, done more than her share of concert and recital engagements throughout the United States and Canada.

As if to compensate for past neglects, Miss Brown is now returning to her earlier role with all the enthusiasm and force which befits an unofficial ambassador of international good will. She has been engaged to sing the Gershwin opus in Copenhagen, perhaps even translating the subtleties of the original dialect into German. She is not yet sure in which language she will sing it. In addition, she will make a concert tour of the Continent, including France, Holland, Portugal, Spain, Switzerland, and the Scandinavian countries. She will also appear in opera in Paris, Zurich, Lisbon, and possibly Stockholm.

ANNE BROWN
(Photo by Bruno of Hollywood, N. Y.)

Plans for European Tour

When we called on Miss Brown recently, we were curious about her attitude. We wanted to know how she felt about being the first American singer to invade post-war Europe on a regular concert tour, and what her emotional reaction was to the prospect of going to Europe with American material. Miss Brown was quick to puncture any grandiose picture of a musical export business. "Don't think for a minute," she said, "that I am going to try to flood Stockholm with spirituals, or stampede Helsingfors singing hillbilly songs! I have never taken much stock in that nonsense about differences between peoples. I am going to sing in Denmark and Norway and Sweden the same songs I sing in New York or North Dakota —French, Italian, Spanish songs, German lieder, English and American art songs, and many folk songs of different countries.

"It is a myth that musical taste or capacity is a matter of nationality, and it is another myth that people of one modern country are ignorant of the music of another."

As we talked, Miss Brown confided that she had other reasons to look forward to her European trip. She plans to put her daughter, Paula, in school in Switzerland. "Paula is now six," she said, "and it is time she learned to understand the children of other countries. Further, this is the time for her to learn languages, especially French and German, and prehaps a little Russian."

May Visit Russia

This led to a high point in Miss Brown's interests. "Eventually," she said, "I hope to go to Russia. I admire enormously the progress that is being made there in social democracy, and the freedom and support given the creative artist. Certainly in no other country today is there such great musical vitality. I would like to meet some of the modern Soviet composers such as Shostakovitch, Prokofieff, and Katchaturian, and I would like to see for myself some of the folk music festivals and folk theatre performances of the many racial minorities in the Soviet Union."

When we left Anne Brown we pictured her carrying back to the European continent the songs and traditions of the "old world" projected with the vitality and spirit of her native America, as well as the art songs and folk songs of the many peoples whose combined culture have made American music what it is today. "After all," Miss Brown had said, "there is only 'one world' in music."

H. W. L.

Leventritt Foundation to Award Violinists' Prize

The Edgar M. Leventritt Foundation, Inc., announces its seventh annual competition, open this year to violinists only. The usual age restriction—that only applicants from 17 to 25 years of age will be considered—will be modified to permit veterans to deduct from their age time spent in active military service. The award will be an appearance with the New York Philharmonic-Symphony Orchestra next season, to be given only if the playing of one of the contestants, in the opinion of the judges, is of such calibre as to warrant an appearance. The competition will take place in New York at the beginning of October, 1946. Full rules and requirements may be obtained from the Edgar Leventritt Foundation, Inc., 30 Broad Street, New York 4.

USO Concert Division Ends Activities

The Concert Division of USO-Camp Shows terminated its activities as of Feb. 2, having completed its assignment of providing that type of entertainment to servicemen overseas. Among artists appearing under these auspices were Lily Pons, Jascha Heifetz, Amparo Iturbi, Grace Moore, Nelson Eddy, Robert Weede, Frederick Jagel and many others. Fifty-six concert units served six-month periods overseas during the four-and-a-half-years' existence of the department and there are currently 21 units in occupation zones which will complete their six month assignments before returning.

Gino A. Baldini, director of the department since its inception, has resigned on the completion of his duties, to resume his former activities in the concert and opera fields.

Composers Press Presents Works

The Composers Press presented American composers and young American artists in a program at the Haubiel Studios on Feb. 3. Participants were Agnes Forde, Ethel Glenn Hier, Florence Morey, Charles Haubiel, Stanley Krebs, Manon Brackman, Goldie Haber, James Howe, Genevieve Petrik, Agnes Sungren, Helen Fields, Joseph Perrie, Carlos Teppa, Marcia Keirn, Sara Reale, Jean Geis, Victoria Adams, Angelene Collins, Eleanor Gouch, James Gregory, Matilda Krebs. The concert was the end of a series which began on Jan. 19.

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Professor Enrico Rosati,
205 West 57th Street, New York, N. Y.

January 16, 1946.

Dear Professor Rosati,

Several weeks ago, you retained this office, to ascertain the source of a misstatement which had appeared in the "PRESS BOOK FOR DOROTHY KIRSTEN," issued by the Management of Metropolitan Musical Bureau, Division Columbia Concerts, Inc., this City, and a misstatement, apparently the result of said "Press Book" which had appeared in Opera News. At that time, you turned over to us correspondence which developed several years ago, in connection with a similar Press Book concerning Miss Grace Moore, the result of which was assurance to you, through your attorneys, that the offense would not occur again.

Proof of the misstatement was submitted to the Opera News, and in the issue of December 31, 1945, that publication satisfied of the correctness of the claim made on your behalf, published a correction. Similarly, the Metropolitan Musical Bureau, disclaiming responsibility for the material in the Press Book for Dorothy Kirsten, admitted the correctness of your claim, and has deleted the untruthful statement which appeared in said Book, to wit, that one Maestro Astolfo Pescia was "the instructor of Beniamino Gigli." Also, the said Bureau, represented it would correct any copies of the said Book which had been distributed.

The above did not dispose of the source of the said statement, and hence, we were directed to Mr. Larry Stevens, Public Relations Counselor, the agent for Miss Kirsten, and a letter covering this matter was sent to Mr. Stevens, and likewise to Miss Kirsten with photostatic copies of letters you had turned over to us written by Beniamino Gigli, and by Mr. Astolfo Pescia. Thereafter, and under date of January 11, 1946, a reply was received, signed by Mr. Larry Stevens, and from which we quote, as follows:

"I have taken steps to delete from Miss Kirsten's Press Book any reference to the matter of Astolfo Pescia having been a teacher of Beniamino Gigli. You may rest assured that in no way whatsoever will this be used in connection with Miss Dorothy Kirsten in the future.

It seems that originally Miss Kirsten was lead to believe while she was in Italy that Mr. Pescia had been a teacher of Gigli's. Upon her return from Italy in 1940 there was, of course, a press conference, and at that time Miss Kirsten unwittingly gave out this information. When this matter came up through your letters, Miss Kirsten called Mr. Pescia and he admitted the facts of the case. It was, as Miss Kirsten told me today, merely through a misunderstanding that this information was given out. Of course you know that there never was any intention whatsoever of doing any harm to Professor Rosati.

We are all sorry that this has caused any embarrassment at all to Professor Rosati and there will be no cause for any further apprehension on this score."

Because it was felt the above letter might be interpreted in such a manner as to improperly reflect upon Mr. Pescia, a copy of the said letter was forwarded to the latter, with an invitation to comment with respect thereto. We quote from Professor Pescia's letter of January 15, 1946, signed by him, as follows:—

"I can only say that I never thought in my life to usurp from anyone their own right; and this has been the first religion of my life: in fact, when I still was in Italy, and I heard from Mr. Beniamino Gigli in person, that articles were appearing in the American newspaper mentioning me as teacher of Beniamino Gigli, I spontaneously offered to write a personal letter of apologies to Professor Enrico Rosati. Also, the day after my arrival in New York, February 1, 1940, I visited Professor Enrico Rosati, at his residence Studio, 205 W. 57th Street to apologize personally for misstatements committed by others.

A few days ago, Miss Kirsten informed me of this displeasing occurrence between her and Professor Enrico Rosati; asking me, by phone, if I had been merely the coach of Beniamino Gigli. I emphatically repeated to her, that only my artistic activities with Beniamino Gigli had been occasionally as accompanist in several concerts, and that it was his daughter who studied voice with me for four years. I therefore cannot see how Miss Kirsten could have indicated me as the person who had ever said to be the vocal teacher of Beniamino Gigli."****

While the exact source of the misinformation is still somewhat obscure, Miss Kirsten having failed to name specifically the person or persons whom she claims made the statements, the above ought to clearly dispose of the instance pertaining to Miss Kirsten's Press Book—and more effectively, than was the case with the Press Book put out by Miss Grace Moore or her agent. It may be, that the real source of this difficulty was the last mentioned Press Book, which you had been assured would never cause any further offense. I suggest you may rightfully cause photostat copies of this letter to be made and distributed to anyone who may have been misled, or likely to be misled by the previously published misstatement, and thus inform any such of your rightful place as the sole instructor of Beniamino Gigli.

Sincerely yours,
(Signed) HERBERT O. BURDEN

SILHOUETTES

By MARY CRAIG

ZINKA MILANOV

preparing for the revival of La Gioconda this season at the Metropolitan.

When a single diva makes possible the revival at the Metropolitan Opera House of no fewer than four favorite Italian operas—three of them absent from the repertoire for almost a decade and the fourth for all of twenty-four years—it is obvious that the singer's vocal and technical achievements must be something rather special among today's artists. Indeed, Zinka Milanov, distinguished Yugoslav soprano, who has restored to Met audiences Verdi's La Forza del Destino and Un Ballo in Maschera, Ponchielli's La Gioconda, and Bellini's Norma, has sometimes been called the possessor of two voices, for her remarkable ability to interpret the several Italian roles which demand the extension and flexibility usually associated only with coloraturas, together with the power and intensity of a true dramatic soprano.

Zinka Milanov, herself, maintains, however, that it is less a phenomenal voice itself than a special kind of vocal schooling which makes her one of the few all-round singers, in an age when such artists are rare.

"The reason so few modern singers are able to sing a role like that of Norma," she declares, "is that assembly-line attitudes have invaded the arts as well as industry. Just as the cabinetmaker of a century ago learned to work with wood so that he could make almost anything, so the singers of the old school learned to use their voices equally well in florid and in dramatic song. Today we have men who make nothing but chair-legs all day, and we have sopranos who confine themselves either to 'lyric' or 'dramatic' or 'coloratura' roles—and no one who has taken this artistic course of least resistance can negotiate the operas written for the singers of an era in which such vocal specialization was undreamed-of."

In her own repertoire, Mme. Milanov observes no such distinctions between types of soprano singing. Her Tosca and Aida, her Donna Anna in Don Giovanni and Leonora in La Forza del Destino, are models of dramatic soprano art. At the other end of the scale is Violetta in La Traviata, which she plans to sing for the first time next season, in the original high key, and which has been attempted in recent years only by primadonnas identified with lyric and coloratura roles for the last of which Violetta was never intended. This wide variety of operatic characterizations, the soprano reminds us, is quite in the tradition of the great primadonnas of an earlier day. "Lilli Lehmann," she points out, "sang the delicate phrases of Marguerite in Faust as effectively as the trumpet tones of Brünnhilde, and even attained considerable success in the contralto role of Carmen. America's own Lillian Nordica had a working repertoire ranging from Aida and Isolde to the lyric role of Donna Elvira in Don Giovanni.

There is an apocryphal tale that one memorable evening at the Opera when Sembrich was suddenly ill, the management announced that Nordica would sing the Queen of the Night in Magic Flute. At first the audience was aghast. But quickly the great soprano triumphed with a brilliant and glorious portrayal.

"These were the singers," Mme. Milanov stresses, "who took the trouble to make the most of their vocal resources by mastering every potential style of singing, as well as every phase of dramatic concepts. I realized many years ago," she remarks, "that it is possible to possess a voice of pleasing timbre and extensive range, even to be an expert in declamatory or lyrical 'straight' singing, without being able to vocalise so much as a scale correctly. So I set about learning to manipulate my voice, through the same sort of tiresome and exacting exercises that develop velocity and precision in a pianist's fingers.

"It seems to me that this tedious routine of good, hard work, first at the general fundamentals and then at the refinements of particular roles, is the only foundation for a well-rounded career in opera. Even if a singer is never once called upon to perform opera involving coloratura passages, the ability to handle her voice well in such passages gives her a reserve of control and manageability which is invaluable in everything she does."

KNOW YOUR VOICE

By WILLIAM HARGRAVE,

Bass-Baritone, Metropolitan Opera Association

Has it not been said by countless thousands of singers, "When I was young and didn't have any reputation I had a voice; but now that I have a reputation my voice is slipping?"

What is the reason for this sad statement of vocal diminution? Surely they have had vocal lessons day after day and for a while they thought they were getting better, but after continuing the same method of singing they experienced difficulties as far as pitch and quality were concerned. Then they begin to travel from one teacher to another, until today their case is perhaps hopeless.

Consider the plight of a very famous singer of years ago who was compelled to have a physician in constant attendance during her last performances on the operatic stage. She had arrived at the grand old age of forty and was finished. Why? Surely *she* could afford the best teachers (those who charged the most). Had she not been singing the so-called "natural, beautiful singing method?" And what had happened to her voice?

There was another singer, a great baritone, who used to be a tremendous box-office "draw" until he was forty-two. Then something happened to his voice to such an extent that, whenever he was to appear, people would return their tickets. His voice became hollow and all the "beautiful singing" had left it. Why?

Seeking the Cause

Perhaps the simplicity of the answer is an indication where the mystery lies. What have these two great artists done to their voices? Certainly in the beginning, when their voices were young and fresh, vocal difficulties were something unheard of and furthest from the imagination. Perhaps their respective teachers could do practically anything to them, and even then the elasticity of the pupils' youth would come to their aid, if the voices showed any temporary effects of straining.

The average singer does not stop to consider how much he or she knows about the delicate co-ordinated apparatus of phonation. What actually occurs in tone-production—the function of differing sets of muscles, each with a special job to do; the development and use of these in singing—are ignored factors. Relax here, tense there—how many singers know why or how?

And what does the average singer know about "support?" Perhaps he tightens his throat a little; . . . .then he needs more air to blow out a tone; . . . then a little more tightening . . . and a little MORE "support" . . . until he gets blue or red in the face? Remember, you don't buy a larger gas tank because the carburetor is out of order. . . .

The old command "Know thyself" is one of the most important edicts for a singer who cares anything about retaining the bloom and efficiency of the vocal instrument.

Suppose that you have a car. You drive it effectively. But what if something goes wrong—a little halting on the pick-up, a choke in the motor? If you do not know how to fix the mechanism and you do not take the machine to a skilled expert, what will result? A hulk, becoming more and more out of order, strained, ruined, ultimately useless.

How much more vital it is to have the technical knowledge for guarding and developing a voice in addition to having musicianship, repertoire and a gift for expression!

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This season's engagements for the soprano include soloist in Messiah at St. Peter's Episcopal Church; two solo appearances with the Central Savings Bank Glee Club; soloist in Bloch's Psalm 137 and the Fauré Requiem for the American Guild of Organists, Jan. 28. Miss Harms will also be heard in the St. Matthew Passion at the West End Presbyterian Church, March 31; in the premiere of Etherea, new operatic work by Charles Haubiel, in New York, April 14; and in The Creation at Town Hall, May 14. (Photo © G. Maillard Kesslere.)

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I See That

Giuseppe De Luca, baritone, formerly of the Metropolitan Opera, recently arrived in this country. He will sing the title role in Rigoletto with the Connecticut Opera Association on Feb. 28 in Hartford, and will give a New York Town Hall recital in March.

The Neighborhood Music School, Inc., has signed a contract with the Music Chapter of the Teachers' Union, C.I.O. The contract, effective immediately, is the second achieved by the Teachers' Union, the first having been signed last June with the Metropolitan Music School for this year.

May Johnson has re-entered the managerial field in Chicago.

The executive board of the National Association for Opera, Inc., announces the appointment of Lorne Grant, teacher of singing of Greensboro, N. C., to the office of treasurer and chairman of the finance committee.

Recent engagements for Margaret Henderson Smith, soprano, include recitals at the Home for the Aged, Brooklyn; for the New York City Chapter of the D.A.R. at the Hotel Plaza, with Carol O'Hara at the piano; and for the Congress of States at Wanamaker Club House, accompanied by Georgana Crane.

Lawrence Tibbett is on a six weeks' concert tour of Florida, Mississippi, Texas and Colorado. The baritone will sing the Elder Germont with the San Antonio Opera's presentation of Traviata.

Claudia Franck, dramatic coach, leaves for Hollywood on March 2. The many former pupils of Miss Franck who are now connected with studios there are planning a party for her.

Dr. John Warren Erb, director of music at Lafayette College, Easton, Pa., and director of instrumental music at New York University, has been engaged again to conduct the All State Orchestra of West Virginia at their Spring Festival, Apr. 1, 4 and 5, in Clearfield.

Werner Gebauer, violinist, gave a recital in Dallas, Tex., on Jan. 31 on the Community Course.

Pierre Monteux has chosen Charlotte Boerner to sing the soprano part in the Beethoven Ninth Symphony, to be given under his baton by the San Francisco Symphony on April 6.

Charles Previn, Music Director at Radio City Music Hall, New York, led the orchestra on Feb. 7 in performances of Gershwin's An American in Paris, the first of a series of American works to be featured by this conductor.

Aubrey Pankey, baritone, is on a tour of the South, including concerts in Baltimore, Charlotte, Miami, Spartanburg, Gastonia, Texarkana, Fort Worth and elsewhere.

Evelyn Case, soprano, was heard again on the air on Feb. 3 on The Battle of Music (NBC). Miss Case, recently returned from a 10 months' overseas USO Camp Shows tour, has been appearing in grand opera.

Simeon Bellison, clarinetist of the Philharmonic-Symphony Orchestra, was presented by the New York Flute Club in their recent concert at the Chamber Music Hall of the City Center. Mr. Bellison was featured in Wanhal's B flat major Sonata for clarinet and piano, with Mildred Hunt Wummer at the piano.

Bernard Kalban has returned to Mills Music, Inc., as advertising and publicity director, following 44 months in the armed forces.

Among new American citizens are Pietro Cimara, conductor of the Metropolitan Opera Association, and Mrs. Clara Cimara, and Iser Zwica, vocal teacher, and Mrs. Herta Zwica.

Sgt. Eugene List, pianist, was honorably discharged from the Army on Jan. 23.

The second semester of the Institute of Musical Art of the Juilliard School of Music began on Jan. 25 with a record enrollment of 1,117 students, including 140 veterans of whom five are women.

A series of six sonata ensemble recitals are being given by students of the Juilliard School of Music during February, March and April.

Alfred A. Rossin has been appointed assistant managing director of the National Music League.

Ida Franca opened the Labor Rally on Bleecker Street, New York, Feb. 1, singing the National Anthem, arias and folk songs and her own composition Preghiera. The rally was sponsored by the American Labor Party and Free Italy.

Heinrich Shalit's The Messiah Rhapsody for women's chorus and piano was recently premiered by the Saint Cecilia Club under Hugh Ross.

Francis Flanagan, violinist, finished a series of concerts in Kentucky, returning to New York on Feb. 14.

Lucile Yeakel sang at the Philomusian Club, Philadelphia, on Jan. 30, accompanied by Paul Meyer.

Roman Totenberg, violinist, will be soloist at the Feb. 21 concert of the Queens Symphonic Society at Forest Hills High School, Robert Stanley conducting.

Jewish Music Week, sponsored by the National Jewish Welfare Board, is being held from Feb. 24 to March 3. The organization urges local clubs and community music organizations to take part.

Mrs. Guy Patterson Gannett, president of the National Federation of Music Clubs, has announced the formation of a Manuscript Club of Greater Boston, which will give first readings of works of younger composers, with constructive criticism by a committee which includes Dr. Serge Koussevitzky, G. Wallace Woodworth, Carl McKinley, Quincy Porter and Mabel Daniels.

The Pioneer Valley Federation of Music Clubs, with headquarters in Springfield, Mass., has been formed under a new policy of the National Federation of Music Clubs authorizing these groups in population areas of 500,000 or over. Mrs. Charles E. Freeman is president of the new group.

Mrs. Russell Taylor Hatch of Melrose, Mass., for some years a member of the board of directors of the National Federation of Music Clubs, has been named president of the New England District of the Federation to succeed Mrs. Ada Holding Miller.

Artist-pupils of Prof. Robert J. Korst currently in stage productions include John Barry, appearing opposite Gertrude Niesen in Follow the Girls, and Lorna Byron in the Red Mill. Florence Wenfel, soprano of Detroit, is in New York to study opera with Prof. Korst.

Virginia McCaleb, artist-pupil of Anita Rio, has been engaged as soloist at the Five Points Methodist Church, New York, to be heard each Sunday in a special number. She has studied the oratorios with Mme. Rio and Everett Tutchings, organist of the Church of St. Paul and St. Andrew.

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As Gilda

Boston Herald: "Delicate voice, lovely quality—a coloratura to watch."

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Dallas News: "The Lily Pons of operetta!"

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RECENT DISC RELEASES

Orchestral

BEETHOVEN: Leonore Overture No. 3; Prometheus Overture; NBC Symphony, dir. Toscanini. Victor SP-2, 2 discs, $2.25.

CHOPINIANA (arr. by Dimitri Rogal-Lewitzsky): Revolutionary Etude, C min. Nocturne, B min. Mazurka, E min. Waltz; A-flat Polonaise; Robin Hood Dell Orch., dir. Mitropoulos. Columbia M-MM-598, 3 discs, $3.50.

COUPERIN (arr. Milhaud): Overture and Allegro from La Sultane Suite; Minneapolis Orch., dir. Mitropoulos. Columbia 12161-D, $1.00.

MAHLER: Symphony IV; Desi Halban (sop.) and N.Y. Philharmonic Orch., dir. Walter. Columbia M-MM-589, 6 discs, $6.50.

McDONALD: Suite—My Country at War; Philadelphia Orch., dir. Ormandy. Columbia M-MM-592, 3 discs, $3.50.

RAVEL: Bolero; MASSENET: Meditation from Thais; Robin Hood Dell Orch., dir. Kostelanetz. Columbia X-MX-257, 2 discs, $2.50.

TSCHAIKOWSKY: Swan Lake; St. Louis Orch., dir. Goldschmann. Victor M-DM-1028, 5 discs, $5.50.

VERDI: Overture to La Forza del Destino; NBC Symphony, dir. Toscanini. Victor 11-9010, $1.00.

Instrumental

BEETHOVEN: Cello Sonata, Op. 102, No. 2; Gregor Piatigorsky, acc. by Ralph Berkowitz. Columbia X-MX-258, 2 discs, $2.50.

CHOPIN: F-sharp Nocturne; RIMSKY-KORSAKOFF-RACHMANINOFF: Flight of the Bumblebee; LIADOFF: Music Box; Alexander Brailowsky. Victor 11-9009, $1.00.

ELIZABETHAN SUITE (arr. for two pianos by Ethel Bartlett); Bartlett and Robertson (duo-pianists). Columbia X-256, 2 discs, $2.50.

Vocal

GRETCHANINOFF: Credo; The Wounded Birch; Snowflakes; Oh, My Country; Over the Steppe; Dewdrops; Declaration of Love; Snowdrops; Ai Doudou; Lullaby; On the Mountain; I'll Go, I'll Come; Maria Kurenko (soprano), acc. by the composer. Victor M-862, 3 discs, $3.50.

LOVE SONGS: Lover, Come Back to Me (Romberg); Love Walked In; The Man I Love (Gershwin); I Love You (Porter); Falling in Love with Love; Lover (Rodgers); I'm Falling in Love with Someone (Herbert); Risë Stevens, with orch. dir. by Sylvan Shulman. Columbia M-595, four 10-inch discs, $3.50.

VERDI: Questa O Quella (Rigoletto); PUCCINI: Nessun Dorma (Turandot); Jussi Bjorling (tenor) with orch. dir. Nils Grevillius. Victor 10-inch 10-1200, 75c.

Preëminent among the new recordings is the first appearance on records of Mahler's Fourth Symphony. Walter previously had conducted it this season with the Philadelphia Symphony, and has been waging a solo campaign to further his teacher's cause in this country. If everyone could conduct Mahler as well as Walter does, the cause would be simplified. Unfortunately, no present-day conductor can. Mahler is difficult to conduct. Apart from the problems in balance stemming from the huge orchestrations, the ideas are so diffuse and repetitious that attention wanders. Pure genius alternates with mediocrity, and the slow movements especially are apt to move with all the speed and directness of an intoxicated tortoise.

There are three aspects to Mahler's symphonies. One is the Viennese flavor, which always is present. Another is a macabre, grotesque *diablerie*, as in the third movement of the first symphony and the second movement here. The third element occurs when Mahler puts his hands together, casts his eyes heavenward, and preaches. Most sermons are well-meaning but dull, and Mahler's are no exception. He seldom is content with a mere statement; he makes an issue of it, worries it, and makes life miserable for himself and his listeners. And yet there are sections throughout each symphony that one does not soon forget. The basic fact seems to be that Mahler was a great orchestrator, with imagination and the utmost technique, but with few original ideas. He can disguise his lack of sustained melodic invention by the use of Viennese melodies, by taking folk tunes and harmonizing them in a striking manner, but when he attempts profound utterances he is more pompous than meaningful.

Take this Fourth, for example. It is (for Mahler) relatively short—about fifty minutes or so. It is masterfully orchestrated. The first movement strongly suggests Alt Wien and peasant dances. Nowhere is any real attempt at a development. The second movement is fascinating. Harmonically it is in advance of its day. It is long for the material, but is highly imaginative, with a daring use of the woodwinds and a queer, almost pathetic cadence that appears and reappears throughout. In the third movement there are no props: no unexpected turns, no reliance on folk tunes. It is dull, like an ambitious poem that talks about Spirit, Soul and Happiness in capital letters. One senses the unconscious genuflection toward the adagio of Beethoven's Ninth. The final movement is deceptively simple and much more moving than its pompous predecessor. It uses a poem from Des Knaben Wunderhorn (an old collection of German folk songs), and is set for soprano solo.

Of course, the work is well worth owning, especially with Walter's superb conducting. His is a plastic conception. He does not beat straight metre but varies passages with judicious ritards and delayed accents that really mean something. Desi Halban has a high, pure soprano that is heard to good effect, and the balance of her voice with the orchestra is good. There are a few blurred sections and rattles throughout the set, but not to an excessive degree. Franz Werfel and Alma Mahler Werfel are responsible for the notes to the album, with Walter himself politely thanking Columbia for the chance to record the work. The notes are highly adulatory, but contain little specific information about composer or symphony.

Toscanini Discs

Toscanini's way with Beethoven is too well known for much comment here; it is enough to say that a new Third Leonore was needed, and this will be definitive for some time to come. As for the Verdi overture, there hasn't been a recording of it since grandpa had his moustaches marcelled, and Toscanini takes the music so seriously that the performance will command respect no matter what you think of the music.

A New Swan Lake

The Swan Lake excerpts are largely from the second act, though the last two sides and part of the fifth contain music from Act III. Both the balance and interpretation could be better. The percussion is too far back, and in loud passages, such as those on the last side, the cymbals can scarcely be heard. Golschmann has a tendency to be too matter-of-fact and too unyielding rhythmically. On the whole the performance is a good "straight" job, and is the best modern version. The labeling could have been clearer; part I of the third side is usually known as the Dance of the Little Swans, not side 7, which carries that designation.

McDonald Plus Watered Chopin

After all the heartrending cries about shellac and material shortages, it is not a little disconcerting to see Columbia waste the precious substance on music like the McDonald Suite or the Chopiniana. The former is laborious, second-hand triteness, with not one original idea, while there is no point presenting Chopin in such swollen, bloated orches-

(Continued on following page)

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(*Continued from preceding page*)

tration. Chopin is popular now, thanks to MGM; why not bring out his music in the original form? As heard on these discs, the Revolutionary Etude and C minor Nocturne are travesties. Nor was there any need for still another Bolero. Kostelanetz has been given good recording, but his slow pacing and lack of a build-up on the first side makes for a singularly unexciting reading. The Couperin-Milhaud work also was recorded by Victor. It is not an interesting specimen of early French music, and Milhaud's massive orchestration does not ease matters.

Beethoven and Elizabethans

Beethoven's Cello Sonata, a first American recording, is a typical last-period work, and, as such, not easily accessible. The writing for the solo instrument is none too grateful, and the ideas are compressed. Hardly one of Beethoven's most attractive efforts, in many respects it is a sketch for the last quartets, even concluding with a fugue that anticipates in mood the one in the Hammerklavier. Piatigorsky's interpretation is aloof, nor is his intonation always secure. Playing without real conviction, he also has to contend against recording that shatters in loud passages.

A clearer example of recording is encountered in the pleasant Elizabethan Suite, which Bartlett has culled for most part from the Fitzwilliam Virginal Book. Composers represented are Byrd (including the Earl of Salisbury's Pavan —his most famous instrumental work), Farnaby, Peerson and Bull. Farnaby, today nearly forgotten, wrote some lovely pieces for the virginals, though he hardly was second only to Byrd, as the notes over-enthusiastically say. Bartlett and Robertson keep well within bounds; their playing is appropriately tinkling and scaled down. Brailowsky's disc is disappointing. His Chopin is over-deliberate, his accents in the Music Box disturbing, and there is an unfortunate slip in the middle section.

Gretchaninoff Album

The album of Gretchaninoff songs must have been made in 1941. With the composer at the piano and Kurenko in superb form, the result is authentic and vocally far above the average. Kurenko shows a flexible voice of great range and evenness which it can do whatever the music demands, and frequently is most thrilling. The Lullaby still remains a fine song; here it is taken a bit slower than usual, Kurenko singing it simply and beautifully. Some of the songs are lovely: Snowflakes, Al Doudou, the Russian folk songs.

Over the Steppe is a man's song, and its inclusion in this set is regrettable. Compare Kurenko's version with the Kipnis disc released not too long ago. The bass gets a moodier and more intense quality that better fits the nature of the words and setting. The Credo, which is on the first side, is in a declamatory recitative, and scarcely can be called a song, nor is it interesting musically. With those two exceptions—to which many will undoubtedly disagree—the set is welcome addition to any song collection.

Stevensiana

The same hardly can be said of Miss Stevens' release. Music like that should never have been issued in a Masterwork album, and the association of her name with it helps discount her reputation as a serious artist—or is that an old-fashioned doctrine these days? The Bjoerling disc is on the real tradition of Italian opera singing, and it was made some time ago, when the tenor was in his prime. Unfortunately it is over-cut and hard to manage. Nessun Dorma is watered-down, reminiscent Puccini, but it allows for some high notes, which is what tenor-fanciers demand, and which Bjoerling can give.

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(*Continued from page 7*)

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CHICAGO: Varied Events

By DOSHA DOWDY

CHICAGO.—Parallel with Chicago's most acute domestic problem of the hour, that of the housing situation, is the equally grave dilemma of a host of Chicago musicians. Changes are planned in several Loop buildings which since their erection have been given over largely to music schools, private studios, offices of music publications, and the like. The Kimball Hall management is said to cater increasingly to commercial organizations. It is reported that a number of schools of the dance will occupy space formerly used as private music studios in the Lyon & Healy building. The rise of rentals in the Fine Arts Building is causing a considerable turnover; and 310 S. Michigan, now known as the Continental Casualty and Assurance Co., is taking over the first 20 floors of its building in May, thus dislodging music publication offices, artist representatives and managers.

Auditorium May House Music

Encouraging is the report that the Fine Arts Building Corporation is negotiating with the estates which own the Auditorium building, in order to reopen it solely as a music edifice, housing concert hall, opera house, as well as combined music studios and living quarters. This possible plan does not promise much hope for the near future since no transaction can be made while the U. S. Government has need of the building as a USO center. A considerable amount of downtown property is now being occupied by the armed forces. When this space is released, rental difficulties will be greatly relaxed, but until then Chicago musicians are facing a critical situation.

Chicago Symphony Presents Gorodnitzki

The final concert of the Chicago Symphony Orchestra, before that organization left for the most extensive tour of its history, had two outstanding features. One was the first performance in 40 years in Orchestra Hall, of Haydn's E flat Symphony. This was conducted by Hans Lange, who can usually be counted on to give some new work or interesting revival. The other was the initial Chicago appearance of Sascha Gorodnitzki as soloist, playing the Liszt Piano Concerto in E flat major. Mr. Gorodnitzki is a pianist of superior rank, whose art was evident in the beauty and bravura with which he reproduced the Lisztian style. In contrast to the fine points of nuance and the taste shown in maintaining the classical style, Liszt's symphonic poem, Tasso: Lamento e Trionfo was played with broad sweep and musical abandon.

Minneapolis Symphony Appears

In the program offered by Dimitri Mitropoulos when he conducted the Minneapolis Symphony in a recent Chicago concert, conventional readings of the Beethoven Prometheus Overture and the Brahms Second Symphony were not heard and not expected. Mitropoulos mounts the podium as an individualist, both from the standpoint of interpretation and in his manner of conducting. Despite some exaggerated physical manifestations, the performances were musicianly and of great interest. Robert Casadesus, a colossus of piano playing, was a great asset to the program, playing in this reviewer's opinion an unsurpassed performance of Beethoven's "Emperor" Concerto.

Horowitz's Recital

Vladimir Horowitz in an Orchestra Hall recital exhibited his usual phenomenal technical facility. He opened his program with three Scarlatti sonatas, played with purity of style and simplicity of conception. Musical values often undisclosed were revealed in works of Mendelssohn and Chopin, and the Liszt Sonata afforded the pianist an opportunity to exhibit every attribute at his command. A highlight was the local introduction of ten preludes opus 38, by Dmitri Kabalevsky, nationalistic in flavor, written in modern idiom, and skilled in pianistic treatment. The recital closed with an electrifying performance of Horowitz's arrangements of Stars and Stripes forever.

REINHOLD SCHMIDT,

bass-baritone, who for 14 years was soloist on NBC's Carnation Hour program (recently moved to New York), is now conducting his own choral group on NBC's Paul Whiteman show. Mr. Schmidt is also soloist for several sustaining programs over various Chicago stations. (Photo © G. Nelidoff Studio.)

Robeson at Orchestra Hall

Paul Robeson's distinguished vocal art was again exhibited in his recent Chicago recital. With a voice of magnificent power and beauty, his innate dramatic sense and highly sensitive feeling for words gave expressive utterance to songs encompassing a wide range of human emotions. As the last of several encores, following a group of Negro spirituals, Mr. Robeson gave a stirringly dramatic reading of a scene from Otello. Lawrence Brown, the arranger of several programmed songs, was the accompanist. William Schatzkamer, assisting pianist, showed an especially fine feeling for works of Brahms.

Zimbalist on Allied Arts Series

Efrem Zimbalist's recent recital in Orchestra Hall, again showed his mastery of his instrument. Of interest was the Concerto Gregoriano, by Respighi, following the same composer's transcription of a Vivaldi Sonata. Mediocre arrangements by Vogrich of smaller pieces by Paganini seemed scarcely a happy choice. Several encores disclosed a warmer spirit than that shown earlier in the program. Vladimir Sokoloff displayed unusual gifts as an accompanist.

Luboshutz and Nemenoff Appear

The duo-piano concert of Pierre Luboshutz and Genia Nemenoff, given at Orchestra Hall, afforded enjoyment of the highest order to the large audience assembled to hear this eminent duo-piano team. The beautifully chosen program, comprising works by Bach, Brahms, Chopin, Milhaud and Saint-Saens, revealed their complete technical facility and discriminating musical taste. Among the encores graciously given were Mr. Luboshutz's arrangement from the original score of the Coronation Scene from Boris Godounoff. There was also so exciting a performance of Sousa's The Stars and Stripes Forever that, in the "piccolo" section, the audience burst into spontaneous and vociferous applause.

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Anne Brown Applauded

Anne Brown's recent Orchestra Hall recital again showed the fine talent of this dynamic singer as a concert artist. A group of Brahms lieder was perhaps her best achievement. Miss Brown has the musicianship and understanding which these works require, as was also the cases in the earlier classical numbers. Otto Seyfert was the able accompanist. The audience feted the soprano considerably.

Program by Harry Sukman

Harry Sukman, Chicago pianist and well-known radio artist, appearing in an Orchestra Hall recital, was greeted by an audience as large as it was enthusiastic. He presented himself immediately as a pianist of abundant talent thoroughly alive to the task in hand in works of Scarlatti, Mozart, and Bach. He was particularly in his element in a rousing performance of Khachaturian's Toccata, and in the premiere performance of Stanley Bate's Sonatina No. 7. The first and third movements in particular were played with technical facility and infectious spirit. The second movement, Pastoral, had a limpid, arresting beauty not soon to be forgotten. After works of Chopin and Debussy, insistent applause brought De Falla's Fire Dance and Gershwin's Rhapsody in Blue, both given memorable performances.

Hazel Peterson Sings Award Program

Hazel Peterson, winner of the Society of American Musicians and the Adult Education Council auditions, was presented in the first concert of the Musical Arts Song Cycle in Orchestra Hall. The beautifully chosen program, though somewhat lacking in contrast, was sung with excellent taste and mature musicianship, and for the most part, with fine appreciation of the texts. Miss Peterson's voice, lovely in quality and full and flexible, was well handled, though it seemed obvious that she was handicapped by a touch of laryngitis. The singer commanded the respect and held the interest of the large audience, which gave warm response to her talent.

Women's Symphony in Broadcasts

The Women's Symphony Orchestra of Chicago, Jerzy Bojanowski, conductor, broadcast two programs over station WCFL, on Jan. 23 and 30, substituting for programs regularly performed by the Chicago Symphony Orchestra. Vronsky and Babin, duo-pianists, and Larry Adler, harmonica player, were the soloists.

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Malko Conducts Guest Performances

Nicolai Malko, for the third successive season, is making two guest appearances as conductor of the Utah State Symphony Orchestra at Salt Lake City on Feb. 8 and 9. Shortly after his return to Chicago, he will conduct a broadcast concert of the Chicago Symphony.

Austin Wilder Promotional Manager for Chicago Opera

The Chicago Opera Company, through its president, Abner J. Stilwell, has announced the appointment of Austin Wilder to the position of Promotion and Publicity Director for the 1946 season. At present, Mr. Wilder is engaged in promotion, having under his management many opera, concert, radio and stage artists. Mr. Wilder will conduct a 52 week campaign beginning at once, coordinating newspaper, radio and other media of promotion and publicity. This campaign will have its headquarters in the Chicago office of the local Opera Company, but Wilder's staff will also function in his New York office.

Schuster with Business Men's Orchestra

Joseph Schuster, noted cellist, was guest soloist with the Chicago Business Men's Orchestra Hall concert, playing Schumann's Concerto with fine artistry.

Activities of John McDonald

John McDonald will appear as bass soloist in the following important engagements: Elijah with the Oratorio Society of Calvin College, Grand Rapids, Mich., March 20; Bach's St. John Passion with the Apollo Club, Chicago, April 1; and the St. Matthew Passion with the St. Louis Bach Society, May 5.

La Julia Rhea Continues Tour

Before leaving for an extended tour through midwestern and southern states during February and March, La Julia Rhea will sing a concert for the Russian Relief on Feb. 9. A second concert for the same cause will be given on the artist's return to Chicago.

Chopin Contest Dates Announced

Dates for the regional, semi-final, and final contests, respectively, of the Chopin Piano Contest will be March 9 at Kimball Hall; May 18, Kimball Hall; and May 21, Orchestra Hall.

Tarnowsky Pupil Makes Vienna Debut

Bernard Consky, pupil of Serge Tarnowsky, now in the 222nd Infantry Division overseas, made his formal debut on Christmas night in Vienna's famous Konzerthaus, playing works of Bach, Brahms, Chopin and DeFalla. As a result of this concert, the pianist has been invited to be soloist with the Vienna Philharmonic Orchestra.

(*Continued on page 32*)

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LOS ANGELES

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, California

The Santa Monica Symphony Orchestra, under the authoritative baton of Jacques Rachmilovich, offered the unduly neglected Second, or "Little Russian," Symphony of Tchaikovsky as the climax of a well played program in Barnum Hall, Jan. 27. The work was given a brilliant performance that made the most of its gay melodies and pulsing rhythms. The orchestra since has recorded the symphony, which soon will be issued in an album.

Piano soloists John Crown and Lillian Steuber combined their admirable pianistic gifts in a lovely, polished reading of the Mozart Double Piano Concerto in E flat, blending the antiphonal phrases impeccably, and shining in the Reinecke cadenzas. Rachmilovich supplied excellent support and gave a beautiful interpretation of Moussorgsky's Prelude to Khovanstchina. Equally lovely was Aaron Copland's Quiet City, with Howard Fenimore and Loyd Rathbun as soloists. Glinka's Overture to Russian and Ludmilla made a cheerful opening.

Francescatti Soloist with Wallenstein Forces

Alfred Wallenstein's interpretative artistry elicited a delightful reading of Debussy's La Mer at the Philharmonic Orchestra's Jan. 24 concert in the Philharmonic Auditorium. Nuances were deftly limned to show the orchestra at its polished best. Berlioz's Roman Carnival Overture was held to a spirited pace and the Haydn G-major Symphony (No. 88) was delivered with suitably elegant grace.

Violin soloist Zino Francescatti proved himself a brilliant technician in a reading of the Paganini D-major Concerto that had every phrase neatly turned with workmanlike ease. Guest conductor Daniele Amfitheatrof led his own sonorous, Bachian Prelude to a Requiem Mass.

DeLamarter Conducts Philharmonic

Eric DeLamarter made his guest-conductorial bow with the Philharmonic Orchestra on Jan. 31, proving a scholarly leader who knew what he wanted and how to obtain it. He won plaudits for an efficient reading of the Chausson B-flat major Symphony and his own pleasing Suite from the incidental music to Maeterlinck's play, The Betrothal. A luscious, emotional presentation of the Tchaikovsky Violin Concerto brought a well deserved ovation to Soloist Isaac Stern, whose warm tone and virtuoso technique combined enjoyably.

Harris Concerto Offered by Janssen

A particularly interesting program was offered by the Janssen Symphony in the Wilshire Ebell Theater, Jan. 20. Continuing his Sibelius cycle, Conductor Werner Janssen offered the Third Symphony with notable finesse. He made it emotionally exciting while achieving clarity and crispness of phrase and eminently satisfying orchestral balance. Delightfully lucid, also, were readings of a W. F. Bach D-minor Sinfonia, the Brahms Tragic Overture and Strauss' Dance of the Seven Veils from Salome.

An ovation was given to Roy Harris for his concept and Johana Harris for her pianistic performance of the former's Concerto, heard for the first time here. It proved rhythmically stirring, utilizing contemporary dance effects in a tasteful, effective manner. Soprano Ina Souez showed a warm voice in the difficult excerpts from Berg's Wozzeck, sharing plaudits with Conductor Janssen, whose masterful baton limned the work adroitly.

Celebrities in Recitals

Bronislaw Huberman's polished artistry made an enjoyable occasion of his concert in the Philharmonic Auditorium, Feb. 2. His violin sang devotionally in the Franck Sonata, gave ardent voice to the Beethoven C-minor Sonata, Op. 30, No. 2, and brilliance to the Bach Chaconne and a Brahms-Joachim Hungarian Dance. Effective novelties were a romantic Encantamento by Camargo Guarnieri and a folk-based Seguida Espanola by Joaquin Nin. Boris Roubakine accompanied efficiently.

Also in the procession of violinists to play within a few days was Mischa Elman, at the Philharmonic Auditorium, Jan. 26, with Leopold Mittman at the piano. Tastefully rendered were the Beethoven "Kreutzer" Sonata, a Handel E-major Sonata and the Lalo Symphonie Espagnole. Achron's Hebrew Melody was admirably done, with smaller works by De Falla and Wieniawski to end the list.

Pianist Artur Schnabel was warmly received at a musicianly concert in collaboration with the American String Quartet (Eudice Shapiro, Marvin Limonick, Virginia Majewska, and Victor Gottlieb) in the Philharmonic Auditorium, Jan. 30. The program consisted of a Mozart G-minor Quartet, Beethoven's "Archduke" Trio, and Dvorak's A-major quintet, Op. 81.

The Women's Lyric Club, under the efficient direction of Benjamin Edwards, opened its season at the Wilshire Ebell Theater on Jan. 27. The group showed a capable ensemble, with Enid Jacobsen, contralto, and William Budd, baritone, as soloists.

CHICAGO

(Continued from page 31)

Roosevelt College School of Music Notes

Madi Bacon, Dean of the Roosevelt College School of Music, will present a series of classes, in cooperation with the Council of Social Agencies, in the spring semester, to further the interest and leadership of Community Singing. A second course will be presented in May, in cooperation with the Camp Directors' Association.

Carl Mathes, a graduate of the Royal Academy of Music in Budapest, and a former Dohnanyi pupil, who is now a member of the vocal department of Roosevelt College School of Music, made an unusual departure from his specialty by giving a Kimball Hall piano recital.

Marion Schroeder's Activities

Marion Schroeder, soprano, who is connected with the music library at WGN radio studios, is also soloist at St. James Episcopal Church, under the direction of Leo Sowerby. She will be heard in joint recital with Ruth Savler, pianist, Feb. 28, in the Fne Arts Bldg. recital hall.

Pupil of Nakutin in Debut

Evelyn Walden, pupil of Alexander Nakutin, sang a Kimball Hall recital on Jan. 27. She was given an ovation by a large audience in recognition of her talent. Alexander Aster was the soloist's accompanist.

Engagements of Molitore's Students

William C. Harris, tenor, recently appeared in recital in Grand Rapids, Mich., and in cities throughout Kentucky. Mary Frances Kabel, soprano, was soloist at the Chicago concert of the Studebaker Glee Club at USO Club No. 2. Wilson Jones, bass, was soloist in a performance of Handel's Messiah given at Berne, Ind., and sang the leading bass role in the Eighth Street Theatre performance of Lucia di Lammermoor, in Chicago during December.

Albert Morini Visits Chicago

Albert Morini, well known manager, was a recent visitor to the Chicago office of the Musical Courier.

Elsa Borowski Returns from Holiday

Elsa Borowski, who spent several weeks in New York, will resume her coverage of Chicago events in the next issue of Musical Courier.

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Colston Leigh Signs Westminster Choir

The Westminster Choir of 300 voices, founded and conducted by Dr. John Finley Williamson, has signed an exclusive managerial contract with W. Colston Leigh, Inc. A professional unit of the Westminster Choir School of Princeton, N. J., the choir has sung extensively in the United States and appeared with orchestras, including the NBC Symphony and the New York Philharmonic.

A department to book New York recitals of concert artists has been established in the Concert Division of W. Colston Leigh, Inc. Gloria Harris, formerly with Columbia Concerts, is in charge of this activity. Artists giving Carnegie Hall and Town Hall recitals this season under Leigh management include Ray Lev, Roman Totenberg, Jacques Margolies and Marion Mattheuas.

•

Mildah Polia Gives Vocal List

Mildah Polia, French mezzo-soprano, made her first Times Hall recital appearance, Jan. 31. The unusual program offered a delightful group of 18th century songs and folk-tunes followed by Adieux de l'Hotesse Arabe by Bizet, and two numbers by Sevarac and Aubert. Of particular interest was the Rosenthal collection, Douze Chansons du Monsieur Bleu (poems by Nino). In the last part of her program, Miss Polia gave three Negro Spirituals and four Corsican songs by Henri Tomasi. The singer used a small voice with discriminating taste and artistry. Charles Richard provided accompaniments of understanding and excellent support. M. C.

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N. Y. Concerts

(*Continued from page 14*)

Rudolph Bochco in Violin-Guitar Novelty

Rudolph Bochco gave a superb violin recital at Town Hall on Jan. 23. His Brahms D minor Sonata, No. 3, and Bach B minor Sonata for violin alone made a brilliant start, showing scorn of pyrotechnical display for its own sake. The recitalist's arrangement of the Chopin Waltz, Opus 34, No. 2, was slower than its original, though otherwise the spirit was admirably preserved. Milton Krauss' Masquerade, a first performance, was an atmospheric bit. In the Bochco arrangement of Debussy's Clair de Lune there was some distortion, although the execution was a fine one. Edward Krakauer's Dance of the Turret Gun, another premiere, was an important novelty, masterfully done. The evening closed with three Paganini Sonatas for Violin and Guitar, Opus 3, in which Mr. Bochco had the vital assistance of Rey de la Torre. Vladimir Padwa was invaluable at the piano. The audience was markedly appreciative.

T. P.

Menuhin at Carnegie Hall

Yehudi Menuhin, at Carnegie Hall on Jan. 23, opened his concert with Beethoven's Sonata No. 10 in G-major, op. 96. Regardless whether this work comes to life effectively in the wide expanse of Carnegie Hall, Menuhin and his partner at the piano, Adolph Baller, gave a memorable reading. Perhaps a sentimental attachment to his former teacher, Enesco, prompted him to include in his bill, the latter's Sonata No. 2 in F minor. Menuhin's reading was marked by deeply felt simplicity and technical perfection. Especially the last movement, with its folk dance rhythms, impressed. In Bach's Partita No. 3 in E major for violin alone, Menuhin gave the first movement dramatic drive and in the others convinced with his reading of musical depth, refraining from any technical display. Those who expected fireworks got their share in his renditions of Szymanowski's La Fontaine d' Arethuse, the charming Bagatelle by Poulenc and the breath-taking violinistic dexterities of Paganini's Clochette, also in the many encores which Menuhin liberally gave the crowded house after the close of the program.

H. W. L.

Marantz Plays Harpsichord

A harpsichord recital on Jan. 24 at Times Hall had Frederick Marantz as protagonist in a program of Boehm, Bach, Handel, Couperin and Scarlatti. An able technician, Mr. Marantz showed mastery of his instrument and rhythmic and dynamic control. His interpretations, which lacked vivid color contrasts, were yet in good taste and artistically conceived.

C. R.

Luboshutz and Nemenoff Delight

Pierre Luboshutz and Genia Nemenoff, the two-piano team called by Dr. Koussevitzky "perfection in two piano playing," showed with their recital at Town Hall on Jan. 25 that they deserve this praise. Starting their program of original compositions with a Sonata in G major by J. C. Bach, played with the delicacy of a Haydn work, they proceeded to Brahms' Variations on a Theme by Haydn. Never had they performed this work with more warmth, introspection and imagination than last night. A brilliant and charming reading of Chopin's Rondo closed the first part. Milhaud's Scaramouche Suite was done with great feeling for the special stylistic requirements of this work. Marked by finesse in all details this charming piece was set forth with such success that the last movement had to be repeated. With Saint-Saens' Variations on a Theme by Beethoven, a rather superficial but effective showpiece, the official program came to a close, but it took six encores to send home the enthusiastic audience, which filled Town Hall to the rafters.

H. W. L.

Joseph Fuchs in Exceptional Recital

Joseph Fuchs, violinist, in a Carnegie Hall recital, Jan. 25, offered an interesting and novel program in a memorable manner. This distinguished and uncommonly gifted artist performed with a rare musicality, integrity, and an imaginative insight, a laudable command of style, and at the same time displayed his complete technical mastery. Handel's Fifth Sonata made a noble beginning, with Beethoven's Romance in F, played with most seductive phrasing. Fauré's A major Sonata, Opus 13, was a delightful example of tonally pure violin playing. The Alexei Haieff Suite, a first performance, held much interest particularly in the first two movements. Three Paganini Caprices, with accompaniments effectively arranged by Lillian Fuchs, were glittering. Guarnieri's Cantiga la de longe, another first performance, was somewhat sugary but the last number, Arbos' Tango, was like a rich dessert. to top off an expertly planned menu. Arthur Balsam at the piano deserved considerable praise for his aid to the gifted recitalist.

T. P.

Second International Program

The second concert in a series presented by International Programs at Times Hall, Jan. 26, was a potpourri of song and dance without readily visible continuity or guiding theme. Rosalind Sternberg, soprano, sang satisfyingly a group of miscellaneous numbers from Russian folk songs to Ernest Charles and Puccini. Lily Miki provided excellent accompaniments. A tragic mood was projected by violinist Sulamith Silber with compositions by Bloch, Chajes and H. Kaudek, dispelled by energetic dances of the Radischev Russian Folk Dance Group. Complete informality set in with the appearance of the folk ballad singer Woody Guthrie, who interspersed his Talkin' Blues, Tom Jode, and Reuben James ballads with homespun comments. The program closed with traditional Negro spirituals sung by contralto Laura Duncan, accompanied by Al Moss. Mr. Moss also sang in a pleasing tenor folksongs of several nations.

A. L.

Maurice Eisenberg in Cello List

Maurice Eisenberg, in his cello recital at Town Hall on Saturday afternoon, Jan. 26, announced from the start through his rich tone and noble phrasing that here was to be a concert above the average. His Frescobaldi Toccata had majesty, even though here and there it was too loud. The Brahms F major Sonata, Opus 99, was given a reading of singing tone and utmost satisfying quality. The Bach D minor Suite No. 2, unaccompanied, had mastery. A Bréval Sonata, arranged by D. Alexanian, was an exhibition of deft brilliance, with John Duke's Dialogue, a first performance, an extremely poetic "conversation piece." Ravel's Malagueña, Alexandre Krein's Melodie, another first performance extremely well received, and the rousing Benjamin Jamaican Rumba concluded the recital. Erich Itor Kahn was eloquent at the piano.

T. P.

American Chamber Music Ensemble Bows

The American Chamber Music Ensemble, conducted by Harold Kohon, has the right idea, even though a more fortunate choice of music could have been made on its first appearance. Heard in Town Hall on Jan. 26, the aim of the conductor and his twelve musicians is to present rare classics, modern works, and promising instrumentalists. As it turned out, none of the four modern premieres was of much value. Arthur Berger's Three Pieces, and Eda Rapoport's Adagio ramble on without any visible propulsive material, while Richard Arnell's conservative Canzona and Capriccio nods to Prokofieff (second violin concerto) and other influences. Helen Janov was the capable violin soloist in Arnell's work. A Suite by Johan Franco was on the program, but Mr. Kohon announced that time limitations made it necessary to postpone its performance. Another first performance, which opened the program, was a Divertimento by Michael Haydn. Also played were the Shostakovitch Piano Concerto and Britten's Variations on a Theme by Frank Bridge. Constance Russell was the pianist, and Harry Glantz the trumpet soloist in the concerto.

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N. Y. Concerts

(*Continued from page 33*)

New Friends Present Guilet Quartet

The New Friends of Music gave its large and devoted audience an abundantly satisfying program of chamber music by Schubert and Brahms in Town Hall, Jan. 27. The Guilet Quartet played Schubert's String Quartet in E flat major, Op. 125, No. 1, with exquisite feeling, in complete rapport with the composer's conception and with each other. Messrs. Eduard Steuermann, piano, Bronislaw Gimpel, violin, and Gunther Schuller, French Horn, put their individual and collective musicianship to the breadth of thought and inspiration Brahms wrapped up in the four movements of his Trio in E flat major, Op. 40, and the result was supremely gratifying. Brahms' Piano Quartet in A major, Op. 26, likewise received intelligent and understanding performance at the hands of Messrs. Steuermann, Gimpel, violinist Milton Katims and cellist Benar Heifetz. A. L.

Lehmann Closes Series

Lotte Lehmann closed her Sunday afternoon series on Jan. 27 with a program of Lieder of Hugo Wolf. The eminent soprano, who has no peer in the interpretation of the art-song, presented some of the more popular songs by Wolf, Fussreise, Und willst du deinen Liebsten sterben sehen, Verschwiegene Liebe, Nimmersatte Liebe, Elfenlied, Ich hab in Penna einen Liebsten wohnen, but also less known ones which were deeply moving, such as Im Fruehling, Sterb ich, so huellt in Blumen meine Glieder, Denk es O Seele and many more. The beauty of her performances, enhanced by the utter simplicity with which she devoted, herself to her task, brought down the sold out house. The applause was graciously acknowledged with many encores. Paul Ulanowsky's work at the piano was an integral part of this afternoon of perfect music-making. H. W. L.

Laurence Steinhardt's String Program

Laurence Steinhardt, violinist, gave his first New York recital in Town Hall on Jan. 27, with Artur Balsam at the piano. The Sonata in F sharp minor, No. 2 by Leo Weiner, Bach's Chaconne for violin alone, Variations by Joachim and pieces of Rakov, Mozart-Kreisler and Hubay made up his program.

Floyd Worthington Sings

Floyd Worthington, baritone, gave an impressive Town Hall debut recital on Jan. 28, attended by a large audience. A well arranged program included songs by Graun, Giardini, Scarlatti, Schubert, Wolf, Tchaikovsky, Koeneman, Rachmaninoff, Duparc, Poldowski, Vincent d'Indy, Fauré, James, Boughton, Tote, MacCunn and German. Mr. Worthington's voice is a splendid, well-schooled natural baritone, more lyric throughout its range than dramatic. He uses it with uniform skill, resulting in a secure tonal effect, smooth in texture. His songs are projected with the intensity of the sincere artist and his English diction is outstandingly good. John Ahlstrand, at the piano, assisted in a truly capable and artistic manner. L. C.

Leon Fleisher's Recital

That Leon Fleisher, in his recital at Carnegie Hall on Jan. 28 followed the guidance of his master, Artur Schnabel, yet remained independent enough to prove his own personality deserves recognition and bodes well for his artistic future. Bach's Toccata in D major and Beethoven's Rondo in C major, op. 51, No. 1, were set forth with great consideration for Schnabel's advice, but in Liszt's Sonata in B minor, Fleisher let go and gave a reading which, though sometimes erratic, had the freshness and aggressiveness of youth.

Mozart's Sonata in F major was impressively interpreted, with clearness of conception; as were three rather ungrateful pieces by Roger Sessions. A Chopin group brought the evening to a close, and was followed by many encores. H. W. L.

Frank Gullino's Second

Jan. 29's Town Hall audience heard Frank Gullino, violinist, in his second New York recital, playing Vitali's Ciaccona (with organ accompaniment by Charles Lauria), the Mozart Sonata in E flat, Ernst's Concerto in F sharp minor, the Chausson Poeme and a final group by Paganini and Szymanowski. An artist of technical polish, Mr. Gullino has a mellifluent tone. Interpretatively, his present performance has merit and foreshadows more poetry and profundity. He was enthusiastically applauded. Piano accompaniments were deftly supplied by Vladimir Padwa. D. B.

Hebrew Arts Committee Presents Artists

The Hebrew Arts Committee presented a concert of interesting Hebrew choral and vocal, secular and religious music at Times Hall on Jan. 29. The program contained works of leading contemporary composers such as Milhaud, Saminsky, Castelnuovo-Tedesco, Bernstein, Wolpe, Copland, Kurt Weill and others, and was executed with great skill by the Hebrew Art Singers, Max Helfman conductor, with the assistance of Martha Lipton and Frederic Lechner of the Metropolitan Opera Association; Sonya Essin, contralto; Cantors Abraham Putterman and Abraham Shapiro. A sold-out house applauded enthusiastically. H. W. L.

Dessoff Choirs in Schütz Music

An evening of music by Heinrich Schütz (1585-1672) was sung by the Dessoff Choirs, under Paul Boepple, at Hunter College on Jan. 29. This forerunner of Bach, who combined Italian and German styles, was revealed as a contrapuntist of rare mastery, with a harmonic quality which presaged the classical era. Outstanding were two Symphoniae Sacrae, for two voices, two violins and continuo, Wie ein Rubin and Der Herr ist mein Licht, the first with Dorothy Stahl and Mary Davenport, soprano and alto soloists, the second with William Hess, tenor, and Paul Matthen, bass, as competent vocalists. Also heard were the motet Cantate Domino, mixed voices a cappella; the Sacred Concert, O Lieber Herre Gott, for two sopranos and continuo; A Dialogus, based on the Song of Songs, for two choirs of high and low voices; Psalm 84 for double chorus unaccompanied; a Madrigal, for five mixed voices; and a Magnificat for three mixed choirs, instruments and continuo. Mr. Boepple and his artists deserve the highest credit for these musicianly performances. Betsy Jolas was at the organ. R. M. K.

Ellabelle Davis at Town Hall

The Town Hall recital of Ellabelle Davis, soprano, on Jan. 30 brought out a large, enthusiastic audience that overflowed into rows of stage seats.

Miss Davis commenced with a serene rendition of a Monteverdi aria from L'Incoronaizione di Poppea and the first soprano air from the St. John Passion of Bach. She continued with the great Frauenliebe und Leben cycle of Schumann, sung with lucid style, poetic interpretation and sensitive musicianship. The true brilliance and distinctive quality of the soprano's voice became more apparent in a succeeding group of Poulenc and Fauré numbers, despite variable French pronunciation. The recitative of the sole operatic selection, Casta Diva from Bellini's Norma, was clearly and firmly presented and the cantilena offered moments of sheer tonal beauty, particularly on the light, flexible turns. It was received with bravos. Impeccable diction, wit and a lovely singing line marked the English songs, Dirge, from John Webster's The White Devil, and the delightful Not April Fool's Day a Pleasure from the Four Saints in Three Acts by Virgil Thomson. Miss Davis concluded with Wind, by Chanler, and a first performance of Psalm XXIII, by Creston. Paul Ulanowsky was an able and musicianly accompanist. M. C.

Joseph Rabushka's Debut

A young artist of brilliance and promise, Joseph Rabushka, violinist, was heard at Carnegie Hall on Jan. 30. In a

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LONDON Baton Guests

By HUGH LIVERSIDGE

LONDON.—A London Philharmonic Sunday afternoon concert at the Stoll Theatre gave us the famous orchestra under Dr. Carl Rankl. The overture to Ruy Blas made an agreeable opening, the conductor avoiding both over-accentuation and under-statement.

A young Paris prodigy 13 years old, Blanche Tarjus, was soloist in the Mendelssohn Violin Concerto. Mlle. Tarjus has a nice, clean execution and sweet but very small tone. The result was that the conductor had to scale down the orchestral accompaniment to the soloist's miniature interpretation. There are turbulent emotions in the first movement which were not even hinted at on this occasion. It was charming to see the tender way the experienced conductor nursed his youthful charge in the slow movement. There is little doubt that if Mlle. Tarjus continues to make progress, she will be in the forefront of soloists. She received a tremendous ovation, but the fact remains that such performances are rather of a curio than a musical interest and should be confined to the conservatoire rather than to the concert hall.

Dr. Rankl gave a polished but somewhat "jerky" rendition of Schubert's Sixth Symphony. This conductor has abundant vitality and a good sense of rhythm but his god appears to be the marking *"Sf."* As one would expect, he gave a first class performance of Kodaly's exciting Dances of Galanta. But the really important thing about the concert was the great improvement in the strings as regards resonance and attack.

Purcell and Britten

A Boosey & Hawkes Wigmore Hall concert was devoted to Purcell and Britten. Purcell's Lord, What is Man? was sung with much spirit by Peter Pears. But the opening recital could have done with a cleaner vocal line and a more mellow tone.

Britten's String Quartet No. 2 was composed in honor of Purcell. Just what this work owes to Purcell, or conversely, I am not clear. If anything, the work is at times reminiscent of Sibelius on the one hand and Bartok on the other. What Purcell himself would have thought of this exceptionally modern excursion in his honor I can only guess, but I dare swear I heard a rattling of bones as the composer's skeleton turned over in its grave. The Zorian Quartet played with spirit, but here again the intonation often left a great deal to be desired.

The New London Orchestra under Alec Sherman essayed a Beethoven-Brahms program on a Saturday afternoon at the Albert Hall. Brahms' Academic Festival Overture did not fare very well. The conductor was too apt to "chop" phrases and the sounds that proceeded from the brass section were often far from musical. The Alto Rhapsody, thanks to the soloist, Mary Jarred, fared much better. Her warm and opulent tone, perfect phrasing and style fell very gratefully on the ear. She very wisely did not force the tone and reminded us that we too, here in Britain, have a few front line singers. The conductor and orchestra accompanied with sympathy but the general impression remained that the New London Orchestra still has ample room for improvement—especially in the brass and woodwind sections.

Dutch Conductor in Visit

A London Philharmonic concert gave us Albert Van Beinum, a conductor whose name is quite unknown to me but who is, I learn, now conductor of the Amsterdam Concertgebouw orchestra.

Immediately Mr. Van Beinum started to play our National Anthem I realized that the conductor was above the average. The concert, devoted to Tchaikovsky, further confirmed my impression. The orchestral accompaniment to the Second Concerto was rhythmic and vital. The soloist, Eileen Joyce, inspired by the conductor, played better than I have heard her do for some time.

In Tchaikovsky's Fourth Symphony, although nothing much can be done about its sonorous platitudes and brassy vulgarity, the conductor gave us music and not noise. He electrified us in the pizzicato movement. I hope that Mr. Van Beinum will visit us often and that, on future occasions, we shall hear him in material more worthy of his undoubted talents.

I am glad to see that L.P.O. strings have now "set their house in order"! As on the previous occasion the strings had resonance and "bite" — qualities which previously were patently lacking. As my readers are aware I have been drawing attention to this deficiency for some time, not only here but elsewhere —which has not made me exactly popular in certain quarters. But I dare hazard a guess that the L.P.O. is perhaps, the finest orchestra in Europe today.

N. Y. Concerts

(*Continued from page 34*)

list of Mozart, Bach (Sonata No. 1 for violin alone), Glazounov, Schubert, Strassburg, Sarasate and Ernst works, the 17-year-old Mr. Rabushka revealed a lovely, fine-spun tone and a technic which enables him to negotiate mechanical difficulties with apparent ease. It is in the interpretative phases that the immaturity inevitable to his youth is present. However, his taste, feeling for style and appreciation of beauty form a basis from which individuality and poetic coloring may spring. The Bach unaccompanied score was competently performed, and another highlight was the first hearing of Robert Strassburg's Rhapsodic Dialogue for Violin and Piano. The able accompanist was Tibor Kozma. D. B.

Sari Biro at Keyboard

The ornamental Sari Biro gave a piano program at Carnegie Hall on Feb. 1, playing a program of Vivaldi, Moussorgsky (Pictures at an Exhibition), Ravel, Chopin, Rachmaninoff, Gershwin and Bartok and a Mendelssohn group. The artist was most at home in the romantic and lyric portions, where her graceful, light and refined style made delightful hearing. The Moussorgsky was not so happily conceived, much of its weight and grandeur lacking. B. M.

Stanley Need Gives Piano Concert

Stanley Need, pianist, was heard in Town Hall on Feb. 2, his program listing Mozart, Beethoven, Chopin, Paganini-Liszt, Debussy and Liszt works. Although not in his best form, Mr. Need again showed himself a pianist of merit, technically and interpretatively. His most rewarding playing was in the Beethoven Sonata, E flat, op. 31, No. 3, and the Debussy and Liszt works of the final group. D. B.

Hans Melzer in Baritone Airs

Hans Melzer, bass-baritone, was heard at Town Hall, Feb. 2, in a program mainly devoted to lieder of Schubert, Schumann and Hugo Wolf. English songs were represented by compositions of Dr. Arne, Stephen Foster, A. Walter Kramer and Robert Clark. Mr. Melzer's voice is fundamentally a powerful instrument with a weight of massive tone difficult to hold in line over the wide range which it also possesses. The singer presented his song material with energy, a high-spirited vigor and an enthusiastic gusto which more or less eliminated any potential mood variety. Obviously the concentration of the baritone was on word values and effective delivery of text-meaning rather than always on tonal quality. Paul Meyer was the accompanist. M. C.

Jane Boedeker, Naumburg Winner, Heard

Jane Boedeker, winner of the Naumburg Musical Foundation Prize, made her concert debut in Town Hall, Jan. 29. The program began with the Phoebus and Pan aria of Bach, two Haydn songs and the Ah! scostati from Cosi fan tutte, of Mozart. A group of French compositions by Fauré, Chausson and Debussy followed. Five Hugo Wolf songs and English numbers by Peter Warlock, Colin Taylor, Herbert Elwell, William Schuman and Brooks Smith completed the list.

Miss Boedeker's full mezzo-soprano voice showed careful schooling and intelligent musicianship. The singer also evidenced assurance and poise in song delivery and deportment. Brooks Smith was the excellent accompanist. M. C.

Webster Aitken's Program

Webster Aitken, in piano recital at Town Hall, Saturday afternoon, Feb. 2, displayed an equipment as performer far superior to his feeling as program-builder. True, there was nothing wrong with Bach's E minor Toccata as an opening number, but his Schubert G major Sonata, Opus 78, despite its beautiful, caressing tones did not always hold the hearer. The Stravinsky Sonata seemed awfully busy without getting anywhere in particular. Of three Debussy selections, Soirée dans Grenade was wonderfully colorful and rhythmic. The Messiaen Fantaisie burlesque was marked by some incoherence. None of these

(*Continued on page 42*)

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PUBLISHERS' ISSUES HOLD INTERESTING ITEMS

Mu Phi Epsilon has again announced its two large contests for members of the sorority—one in Musicology and the other in Original Composition. A thesis entered in the Musicological Research Competition must be in the office of the National Third Vice-President, Director of the Contest (Mabel Henderson, 761 Belt Avenue, St. Louis 21, Mo.) by Apr. 1, 1946. The winner will receive $100 and an associate membership in the American Musicological Association. Details on the Original Composition Contest were given in a previous issue of the Musical Courier. . . .

"To discover a composer capable of writing a prize-winning work as indigenous to America as George Gershwin's music," the Hollywood Bowl Association will give an annual prize of $1,000, to be known as the Gershwin Memorial Award. The work must be suitable for performance by a symphony orchestra, with or without solo voices or chorus. The contest is open to all native or naturalized American citizens, regardless of age. . . .

The Fourth Annual Publication Award Contest sponsored by the Composers Press, Inc., has also just been announced. A cash prize of $100 is offered for a musical composition in one of three styles—(a) Song to a secular or sacred poem. (b) Anthem to a sacred text in English, suitable for Christmas, for mixed chorus with organ accompaniment not to exceed 5 minutes. (c) Quartet for two violins, cello, flute or clarinet, limited to 5 minutes. Manuscripts signed by a nom de plume accompanied by a sealed envelope containing the composer's name and address should be sent The Composers Press, Inc., not later than June 1, 1946. A fee of $1 and return postage must accompany each manuscript. . . .

A musical testimonial to the late Edward B. Marks, who was head of the music publishing firm bearing his name, was given over station WNEW late last month. The dramatic continuity portrayed the growth of the firm from a one room office in 1894 to its present location, with Mr. Marks as its active head from its inception. . . . The Fanfare Music Co., a new publishing firm, is devoting a great part of its catalogue to the educational field as well as to a Sacred and Secular choral series for churches, schools and clubs.

Book

MUSIC THROUGH THE AGES, by Marion Bauer and Ethel Peyser. G. P. Putnam's Sons, N. Y. $5.00

This is a completely revised and augmented edition of the authors' popular work. It is almost encyclopedic in nature, and is valuable as a reference work. Some of the arrangement is haphazard, but the excellent index covers everything in the book. The most valuable sections are those where Miss Bauer covers her favorite subjects: American and modern music. The field is well covered, and there are thumbnail sketches of most of the important contemporary figures. Sometimes, it is true, there is more enthusiasm than selectivity: Dohnanyi gets four lines, Henri Sauguet, fifteen; Rachmaninoff, five, and Kabalevski, eleven; and other instances can be cited. There is no other book at its price, however, that has so much condensed information about all phases of music. There is also a full chapter on Latin-American music, and one on the influence of electricity that covers radio, phonograph, electronics and electric instruments. Among other excellent features are clear-cut expositions of the ecclesiastical modes, a handy table of the early dance forms, the development of the sonata form, and frequent listings, with dates, of first performances. The chapters on Stravinsky and Schoenberg also are excellent. Every chapter is followed by a bibliography and suggestions for further reading, which adds to the value of the book.

Scores

THIRD SYMPHONY (EROICA), Op. 55, by Beethoven. G. Schirmer, Inc., N. Y. $3.00.

This conductor's score is part of Schirmer's miscellany No. 167, which contains the original instrumentation with full score ($6.00), or smallest ensemble with piano conductor ($2.25), or substitutional parts with original instrumentation and full score ($7.50). The piano conductor alone is priced at 75c, and individual parts at 35c. Substitutional parts consist of clarinet in B-flat, alto saxophone I and II in E-flat, tenor saxophone in B-flat, violin III, and piano conductor.

DANSE SACRALE, from Le Sacre du Printemps, by Igor Stravinsky (revised version, 1943). Associated Music Publishers, Inc., N. Y. $2.00.

The Danse Sacrale is the concluding portion of the suite, and comparison of the original score with this 1943 revised version shows many changes. The basic metre is now in eighths instead of sixteenths, the orchestration appears to be more balanced, and there are numerous instrumental differences. The last measure can serve as an example. In the original, only the cellos, basses, percussion and brass were heard. Now the bassoon in C has been added, the horns divide a chord, the percussion has been lightened, violins and violas enter, and the basses play a slightly different chord. The general effect here, as throughout the section, is the same, but there is great difference in treatment and details.

For Piano Solo

EL SOMBRERO DE PANCHO, by Jose Forns and Jose Melis. RUMBA INSTRUMENTAL; QUITA-QUITA; both by Jose Melis. Remick Music Corp., N. Y. 50c each.

The first is called a Mexican dance, the second a slow rumba, the last, a samba. There is little of interest in the Sombrero de Pancho, which is repetitious and mainly tonic-dominant The Rumba Instrumental, which contains some curious harmonies, tries to be atmospheric, while Quita-Quita receives orthodox Latin-American treatment. All are quite simple to play.

For Accordion

IT'S ONLY A PAPER MOON, by Harold Arlen; THE CONTINENTAL, by Con Conrad; both arranged by Roberto Carreno. Harms, Inc., N. Y. 50c each.

These two popular tunes are attractively arranged for the bass clef. Suitable for radio and light entertainment rather than concert.

Songs

LOVE'S RIDDLE, music by Elinor Lockhart Manning, words by Gene Lockhart. Oliver Ditson Co., Theodore Presser Co., Phila., distributors. 50c.

A gay little encore piece of two pages, which is trippingly written for medium voice (range, E to F). The text suggests that "if what is the matter with me is the same as what is the matter with you," the matter can be easily solved!

GOIN' TO HITCH MY MULE, by William D. Reddick. John Church Co., Theodore Presser Co., Phila., distributors. 60c.

With the subtitle, "founded on an old Negro song," this number is larded with phrases from spirituals but is decidedly secular, as sung by a gay fellow, who counsels, "Mary doncha weep no mo', Dat's one ol' habit I certainly am glad I ain't never had." The range is from C to D, with optional F. The tune is lively and likable.

HARBOR NIGHT, poem by Katherine Garrison Chapin, music by Sydney King Russell. For Medium Voice. Carl Fischer, Inc., New York. 50c.

The song was awarded the W. W. Kimball Prize in 1944-5 in a competition sponsored by the Chicago Singing Teachers' Guild, It is an atmospheric bit of mood painting, with a smouldering love theme, expressed by simple means, and ends with sustained tones on the words "We are alone, you and I." Range D to F. This is a genuinely effective number.

THAT OLD WOODEN BRIDGE IN ATHLONE, words by Monte Carlo, music by Alma Sanders. Robbins Music Corp., New York 50c.

Sung by Morton Downey, this a tuneful waltz of Irish sentiment. The words stress the sentiment felt by the singer on recollecting "the day I would play . . . Down the road that's all cobbled with stone." Really calculated to make an effect as a popular ballad for stage and radio use.

DEAREST DEAR, words by Lillian Garrett, music by Imogen Carpenter. LOVE OF MINE (Londonderry Air), words by Dorothy K. Thomas, music arranged by Carl Deis. GOTTA WEAVE ME A COAT, words by Margaret Bristol, music by Georgia Saffold Gossler. G. Schirmer, Inc., N. Y. 50c and 75c respectively.

The most interesting of these three songs is Gotta Weave Me a Coat. It is in D flat has a fairly interesting accompaniment, and there is some real emotion present. The text, in Negro dialect, concerns an old Negro weaving a coat, drowsing away, being aroused by a storm, and dozing off once again. Dearest Dear, for medium voice, is more conventional, has a sentimental lyric, and more could have been done with the accompaniment. Love of Mine, based on the familiar Londonderry Air, is available for medium or high voice. Its present text has to do with a reminder of home, hearth and friends, sung to one who is away. The accompaniment has a few inner voices, and is a competent job.

CRADLE SONG; LOVE IS A SICKNESS; by Goddard Lieberson. Associated Music Publishers, Inc., N. Y. 60c each.

Both songs are for medium voice. Cradle Song has the subtitle "In a modern town"; its lyric was written by Mildred E. Waterman. Both text and music are grim, with an implied social significance. There are brutal harmonies that well underline the import of the lullaby, and it is a strong piece of music from any aspect. For Love is a Sickness, the composer used a popular poem by the Elizabethan Samuel Daniel. Set in a dissonant manner, the music nevertheless suggests the meaning of the words.

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There Are Strads and "Strads"...

By ARTHUR HARTMANN

How Many Strads?, by Ernest N. Doring. Published by Wm. Lewis & Son. Chicago, Ill.

Congratulations and orchids! A most readable book albeit one of reference, for it abounds in anecdotes and historical data culled from a formidable bibliography, painstakingly weighed and tested and at the cost of years of devotional study and research. There is also an important chapter on Stradivari's two sons, Francesco and Omobono.

The book is not only valuable to amateurs and professionals but—and be it said with pride—it represents an outstanding achievement in American contribution to the history and lore of violin-making. Other commendations are due for excellent paper, clear, firm type, many photographic plates, and wide margins.

How Many Strads? queries the title, and every violinist and violin-lover would like to have "the sixty-four-dollar answer." Mr. Doring does not purport to give it, for he very clearly proves the impossibility of definitely establishing the number, as also the complete authenticity, of the violins made by Stradivarius in his early and his last years. Apart from the fact that not too many exist, there is no record anywhere as to when a violin was begun, when completed or destroyed, or when stolen, broken or lost in fires or wars. There was, however, a certain Count von Luetgendorff who with conscientious thoroughness undertook to establish the exact number of instruments made by Stradivarius. Perhaps because of his sincerity and also because the Count has written an important book on violin and lute makers, Mr. Doring quotes him. The good German nobleman seems to have decided that "Stradivarius having developed an unbelievable productivity," he also combined it with the phenomenon of completing a violin a week(!) and steadily over a period of sixty years, 1666-1737. That makes a total of 3,000 violins, or doesn't it? Elementary, my dear Watson, eh, what? Six times five are thirty and at that the good Antonius got two weeks off each **year!**

The Hills at one time attributed 1116 instruments of various kinds to the hands of Stradivari, produced during the years 1665-1737—a magnificent record of seventy-two working years. This tabulation allows 76 instruments for the period up to 1684, or an average of about four per year over a period of nineteen years. From 1726 to 1736 inclusive, eleven full years, they assigned 132 instruments, or an average of less than thirteen per year. This was the Hills' estimate before issuing their famous book on Stradivari in 1902. Since then the number has been considerably modified, in a downward direction, and Mr. Doring's book not only gives completer details but also tells the number of Strads, that are known to him, in this country.

On the Care of Violins

The author deserves especial thanks for his chapter On The Care of Fine Violins. This reviewer cannot too strongly urge every violinist, including those who now have a certain celebrity, to read it thoroughly and remember it well! There are conscientious violin experts who are nervous wrecks because of some "famous fiddler" who is constantly in their shops to have bass bars, bridges and necks changed, carburetors added or removed and who are so completely without honor as not even to mention that the instrument on which so many "abdominals" are being performed is not even his own property! There is a vast field of lucrative income for those medicos who will specialize in Psychiatrics for Violinists only!

Concerning "Herr" Hartmann . . .

It is impossible to terminate this review without quoting, in full, two items which are of surprising importance. The first of these starts with the heading on Page 330: The Hartmann-Samazeuilh Violin of 1735 (neither name, incidentally, is listed in the index): "Hill names two violins of 1735 as representative works of the year; in the original edition of 1902 the second of the two was owned by Mr. Hartmann; the 1909 edition names the owner as M. Samazeuilh, doubtless a member of the same family of French musicians mentioned in connection with a violin of 1717. The Niederheitmann tabulation mentions the violin, naming the owner as Herr Hartmann, of Kopenhagen. A line of German musicians were residents of that city, prominent as violinists, pianists and composers. Johann Ernst Hartmann (died 1793) was the first; his grandson, Johann Peter, died 1900, and the latter's son, Emil, in 1898."

It will be noted that Hill has tabulated two violins by the Master as of 1735. The Lamoureux, now in the possession of Efrem Zimbalist, is also known to Mr. Doring, as evidenced by the asterisk preceding that item. Regarding the other violin, Mr. Doring has this entry: 1735 *ex* Hartmann, *ex* Samazeuilh. Although lacking confirmation of the present existence of this violin, it is included in this tabulation.

We now continue in the chapter called "Concerning Labels," on the following page and draw the readers' attention to the fact that in the last few years of his life, Stradivarius at times inscribed his age on the label, or on a tiny separate paper glued close to the label. Mr. Doring quotes Hill as mentioning eight such hand-written insertions which they regard as authentic, and gives an accounting, with dates and owners, of six. Only with regard to two Mr. Doring comments, "another violin of 1732 and (No. 4) a violin of 1735, neither of which I am able to record here."

It is because of the last two statements that I wish to make known what here follows for it may help to locate the instrument and also to correct an historic error. The present existence of that violin of 1735—and which had, in Stradivari's handwriting *'di anni 91'* is unknown even to that "Mr. Hartmann"—and its one-time owner—who at no time belonged to the Danish line of composers and is none other than he who now, as always, signs himself . . . ARTHUR HARTMANN.

NYSTA Student Artists Heard

The first of the NYSTA Student Artist Concerts in the ninth season was presented in the Auditorium of the Dalcroze School, N. Y. City Center, Jan. 29. Naomi Sanders, soprano, Evangeline Bicknell, mezzo-soprano and George Niel, bass-baritone, united in a fine program offering songs suited to every taste, from the classics of Handel and the mastermelodies of Beethoven, Brahms, Richard Strauss through the pleasant French school exemplified by Hahn and Debussy up to some of the best work of the contemporary composers. The young singers made a handsome appearance and displayed uniform artistry and poise. Each possessed a definite, individualistic talent. Miss Bicknell's voice was notable for tonal color and emotional warmth; Miss Sanders was particularly fortunate in her use of facile, delicately-spun high notes and clear diction; Mr. Niel impressed the listeners also with excellent diction, rich quality and wide range of voice. Walter Golde was the distinguished accompanist of the evening.

M. C.

EDWARD MELTZER, who made his radio debut over Station WMAQ (Chicago) in 1924, this year celebrates his 22nd anniversary as director of symphony orchestras and conductor of radio and opera. (Theatrical Photo.)

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THE CHOIR CORNER:

By LEON CARSON

Reconversion

The past five years have been momentous ones, both abroad and in our national life. In other parts of the world the whirlwind of war has torn apart political and social life, leaving in its wake utter destruction. Here in America the aftermath of the titanic struggle is also marked—what with strikes, petty internal dissensions, inflation and their attendant evils.

The Church bore its share of the international war burden; now it faces equal responsibility in the task of reconversion. In this the ministry of sacred music will play an impressive part.

Fortunately, the resumption of long stalemated organ building heads high on the list—a blessing for the new church and those requiring replacements. Though building has been long held in abeyance, the bans have now been lifted officially for use in religious work and the requisite materials have been restored to the free list. Tin, that ever precious metal, is once more released from bondage, and the hectic search for it now begins.

(Incidentally, we know of no industry with higher ideals than that of organ building. Since the inception of this form of producing musical sounds, there has been an evident sense of loving care and pride involved in its creation. May it continue!)

The horizon looms bright with new orders for business. With widespread constructional and sound improvements in sight, the year 1946 now appears to be the initial period of a new era in organ advancement.

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Organists and choirmasters, too, will bear their continued responsibility in the projecting of a ministry of music that will not only uphold the highest and most dignified traditions of the sacred scores, but also in the every-Sunday presentation of music that will reach the hearts of the Mr. and Mrs. John Smiths in the pews of the average church. The insistence of many highly trained and idealistic choir leaders upon forcing into a service vocal and instrumental music completely over the heads of the majority of worshippers is wrong. Such music never gains the intended point.

In these instances, we need a more evenly and diplomatically balanced projection of musical values from the educational standpoint. Otherwise we can not expect the hoped-for rise to higher levels of sacred music appreciation on the part of the parishioner.

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In the picture of reconversion will appear prominently the composer of sacred music. The musical repertory of the church must, of course, be extended and improved wherever possible, along with music in other fields. It is hoped that, in the process, the human and religious elements of the mission of music in general—and for singing in particular—will not be entirely lost.

Basically, all religion is simple and beautiful. Its written word contains melodic messages of inspiration, praise, adoration, encouragement, and consolation. If it is to reach the heart of the worshipper, the vehicle of musical expression must remain compatible with the reverent intent and strong simplicity of the message.

The purpose and feeling of this reverence cannot be deliberately destroyed by a domination of highly technicized musical composition which contains no sympathetic relationship to the subject. No one in his right mind complains about the use of the so-called modern idiom in song composition, sacred or otherwise, provided this idiom serves its true purpose well in proper supplement of the melody of the written word, and in its expression does not confound the purpose of its guiding counterpart, the text.

Unfortunately, the complaint among choirmasters, singers and teachers against this seeming lack of present-day coordination of music and sacred text is a common and justifiable one. Perhaps the year 1946 will prove the turning point in this phase of sacred composition for solo and choral voices.

Choir Notes

A splendid performance of Mendelssohn's Elijah was sung by the choir and soloists at the First Presbyterian Church on Jan. 27, under the direction of Willard Irving Nevins, Organist and Director of Music, with Harold Friedell accompanist for the choruses. The choral work was unusually effective throughout, the choristers singing with fine ensemble tonal quality and precision. The individual work of the soloists, Barbara Troxell, soprano; Amy Ellerman, alto; Edward Kane, tenor, and Alois Poranski, bass, was of a high order. Bach's B Minor Mass (complete) will be presented on March 31 at 5:45 P.M. by choir and soloists.

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Beethoven's cantata Engedi was given at St. Bartholomew's Church, New York, under the direction of Dr. David McK. Williams on Feb. 2.

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Dr. Henry F. Seibert, organist and choirmaster of Holy Trinity Lutheran Church, New York, was heard in one of his Sunday organ recitals on Feb. 2.

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Two interesting programs of sacred music were presented at the West End Presbyterian Church, New York, by the West End Choir and John Harms Chorus on Jan. 27 and Jan. 28. The program for the 27th consisted of the Fauré Requiem, Hasselmans' Prière for harp, Brahms' Rhapsody and Liszt's setting of Psalm 13. Soloists were Margaret Daum, Winifred Heidt, William Hain and James Pease, assisted by Gertrude Hopkins, harpist, and Jeanne Mitchell, violinist. William Strickland was at the organ for both services and John Harms conducted. The same program was repeated on the 28th for the American Guild of Organists, with the addition of Bloch's Psalm 137 with Iona Harms soprano as soloist. Other soloists were Claramae Turner, William Hain, John Baker, Gertrude Hopkins and Jeanne Mitchell.

Rendition of both these programs was marked by excellent chorus work, the choral treatment of the Liszt setting being undoubtedly the most outstanding heard by the reviewer this season. The Bloch number, for harp, organ and solo soprano, was delivered with brilliant dramatic effect. It would prove refreshing if programs of this type could be heard more frequently in New York.

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The combined Adult and Junior Choirs of St. George's Church, New York, presented a most unusual program of Russian music on February 17 under the direction of George W. Kemmer, organist and choirmaster. The composers represented were Arkhangelsky, Rachmaninoff, Tchaikovsky, Apletscheleff, Lvovsky, Gretchaninoff, Kalinnikoff, Bortniansky and Shvedof.

•

Dr. Robert Baker, organist and choirmaster of First Presbyterian Church, Brooklyn, successfully completed a series of Monday evening organ recitals during January, artistically arranged and delightfully rendered.

Melchior Feted

Lauritz Melchior's 20th anniversary as a member of the Metropolitan Opera is being celebrated with a special concert at the opera house on Sunday evening, Feb. 17.

BARBARA STEVENSON, soprano, has signed a contract with Concert Management Ray Halmans. A list of the singer's engagements during the past season included two appearances with the New York Oratorio Society in Messiah; solo soprano with the New York Philharmonic in Bloch's Israel; soloist with the St. Louis Bach Society; with the Ottawa Oratorio Society; in the Verdi Requiem in Toronto; the Handel and Haydn Society in Boston; and at Robin Hood Dell in Philadelphia. Scheduled for the soprano are a recital in Ottawa, Feb. 28; Parker's Hora Novissima in Washington, D. C., March 5, and the Philadelphia Mozart Festival, March 15. (Photo by James Abresch.)

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Kansas City Conservatory Elects New President

KANSAS CITY, MO.—The Conservatory of Music of Kansas City, now entering its fortieth year, held its annual meeting on Jan. 28 and elected Henry C. Haskell of the Editorial Staff of the Kansas City Star, as president of the Board of Trustees. Mr. Haskell has been for a number of years a member of the Board and Executive Committee and vice president of the organization.

New faculty members of the Conservatory include David Van Vactor, well known composer, who teaches composition, advanced theory and flute; Mrs. Latonia Barnett and Frances Brunkhorst in the voice department; Dr. Julius Hijman, Elizabeth Ann Pierce, and Kathleen Schubert in the piano department; and Letitia Schauffler in the department of the dance.

The Convocations which take place every other Wednesday morning present a variety of speakers and guest artists. Among those who have or are scheduled to appear before the college student-body and faculty are Dr. Labunski, Dr. Hijman, the young American pianist, Reid Nibley, Marian Davies, principal cello of the Kansas City Philharmonic, the Belgian pianist, Guy Mombaerts, Miss Mary Young, Dr. Robert D. W. Adams, chairman of the Music Department of the University of Kansas City, David Van Vactor and many others.

The discharged veterans are enrolling in large numbers. Besides the students who have studied at the Conservatory before joining the Armed Forces, there is a large group of new students among the veterans. It is expected that the beginning of the second semester on January 28 will see the school filled to capacity with parallel classes in many theory subjects.

The director and Executive Committee are working out plans for expansion of the facilities of the Conservatory.

Francis Rogers Singers Appear

Artist-pupils of Francis Rogers are active in concert and other fields. Carol Brice, Negro contralto, a recent graduate of the Rogers studio, sang El Amor Brujo with the Pittsburgh Symphony Orchestra on Jan. 25 and 27; Feb. 1, she sang in Detroit; 3, a concert of spirituals in Erie, Pa.; 5, recorded her part in El Amor Brujo for Columbia Records, with the Pittsburgh orchestra; 13, appeared at Bishop College, Marshall, Tex.; and, 15, is booked for New Orleans; 18, for Benedict College, Columbia, S. C.; 22, Livingston College, Salisbury, N. C.; 27, an informal concert in Symphony Hall, Boston, for the orchestra and their friends.

Jean Carlton, soprano, another graduate, is singing in the Middle West in February and March, and between engagements is soloist of the Collegiate Church, Brooklyn. Floyd Worthington, baritone, also a graduate, made his debut in Town Hall on Jan. 28. Angeline Collins, soprano, is soloist at the Church of the Incarnation, New York. Maureen Roske is in the choir of St. Nicholas Church, and Jean Beeken in that of the Church of the Ascension.

Esther Jacobson Sings

Esther Jacobson, soprano, at Carnegie Chamber Hall on Jan. 15, sang a program of numbers by Mozart, Brahms, Mahler, Strauss, Franck, Duparc, Koechlin, Ravel, Saint-Saens, and an English group by John Alden Carpenter, Henry Hadley, Charles T. Griffes and Samuel Barber. The singer, an artist-pupil of Maude Douglas Tweedy, has a voice of fine quality and good range, well controlled and especially effective in the lower register. Dove Sono from Mozart's Nozze di Figaro was indicative of excellent musicianship, as was Nachtigall by Brahms. She has poise and a personable stage presence, and was warmly applauded. Alice Wightman furnished able piano support. D. B.

BUY VICTORY BONDS

CATHLEEN CHAMBERS, soprano, has returned from a USO concert tour in France and Germany and will resume her activities in the concert and theatrical fields. She sang in the New Opera Company's productions of Rosalinda and The Merry Widow, also the Theater Guild's Sing Out, Sweet Land. Previous to her departure for Europe she gave a concert in Steinway Hall. She is a niece and pupil of Millicent Frances Kleckner. (Photo by Bruno of Hollywood, N. Y.)

Scott Re-engaged for Asheville

Henry Scott, humorous virtuoso of the piano, appeared on Feb. 5 at the Civic Auditorium in Asheville, N. C., and was immediately re-engaged for a second recital in May—said to be the first time that an artist has been brought back there so soon. This season Mr. Scott's bookings include his fourth transcontinental tour in cities from Boston to Los Angeles. His programs include humorous piano sketches and serious numbers by Chopin, Liszt, Scarlatti and others.

Vivian Bursten Heard At Berúmen Studios

Vivian Bursten gave a piano recital on Jan. 27 at the New York studio of her teacher, Ernesto Berúmen. A large and cordial audience heard her in a program of the Bach-Siloti Organ Prelude in G minor, Mozart's Sonata in A, the Kabalevsky Sonatine in C, a Rachmaninoff Etude, Rush Hour in Hong-Kong' (Chasins) and a Mendelssohn and Chopin group, including the Polonaise in A flat by the latter. Miss Bursten, a poised and attractive figure, revealed technical competence and a tone of brilliant calibre. The rhythmic patterns in the Mozart sonata were deftly set forth, and she gave the Kabalevsky score a reading of interest. After the final Chopin number, she was recalled for numerous encores.
M. L. S.

Lucile Kellogg Presents Artists

Lucile Kellogg presented the first of her series, "Kellogg Gems," at the West Side YMCA on Feb. 4. Artists appearing were Neuré Jorian, soprano; Carla Stuart, contralto; and Vivian Roe, violinist. Miss Jorian, who has sung in opera in California with Nino Martini, sang the Un Bel Di from Puccini's Madama Butterfly and numbers of Cimarossa, Giannini, Rossini and others, displaying a fine, clear voice and good stage presence. Toselli, Goetz and Gilberte songs showed Miss Stuart's contralto tones to excellent advantage. Her background includes appearances at Radio City. Miss Roe's violin art is superior in calibre and earned applause in Handel, Mendelssohn, Faure, Sarasate and Benjamin compositions. Geraldine Schuster was her accompanist, Howard Barr for the singers. D. B.

Beecham and Melchior In ABC Ford Series

On Jan. 27 via the Ford Sunday Evening Hour (WJZ-ABC, 8:00 p.m. to 9:00 p.m., EST) a four-week "Beecham Festival" was inaugurated. The celebrated British conductor directed and conducted each of the Sunday musical programs through Feb. 17.

On the initial program, Beecham featured Lauritz Melchior, noted "Met" tenor, as soloist. Melchior sang two Wagnerian numbers as well as an aria (in Italian) from Puccini's Tosca.

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Mr. Bloomfield comes from Cleveland. After graduation from Oberlin Conservatory in 1944, where he majored in piano, he was awarded a fellowship in conducting at the Juilliard Graduate School in New York, studying with Edgar Schenkman, also taking advanced composition and orchestration with Bernard Wagenaar and assisting Wilifred Pelletier in opera productions. He continued his piano study as a member of the small master class of Claudio Arrau. Through 1944-45 he played solo horn in the National Orchestral Association and conducted this group occasionally. He has also participated as extra horn in Philharmonic-Symphony performances with Artur Rodzinski and Bruno Walter conducting, and played in the Berkshire Festival Orchestra in 1942, under Serge Koussevitzky.

Through Joseph Barone, regular conductor of the New York Little Symphony, Mr. Bloomfield was brought to the attention of Pierre Monteux, and spent the summer of 1945 in the San Francisco Symphony maestro's conducting colony at Hancock, Me. To test reports of Mr. Bloomfield's retentative memory and extensive repertoire, Mr. Bloomfield recalls that Monteux assigned to him Scriabin's Poeme de l'Extase, Berlioz's Romeo and Juliet and other scores (specifically because he had not known them before) and found his pupil learned them in two or three days. Monteux recognized Mr. Bloomfield's talent in still another field—orchestration; when he saw the latter's transcription of Bach's Organ Toccata in C he liked it so well that he immediately promised performances of it with the San Francisco Symphony for Feb. 21 and 23.

THEODORE BLOOMFIELD
(Photo by J. Abresch.)

Friends of Salzburg Festivals Formed

A reception was held on Jan. 22 by the Friends of Salzburg Festivals, Inc., at the New York home of Mr. and Mrs. Basil Harris, attended by numerous notables in music. The newly formed organization has advanced a fourfold program to turn "Salzburg into a musical Mecca where truly great democratic festivals will be held."

According to an announcement made by the organization, its aims are: "to furnish scholarships and fellowships to American artists for participation in the Mozarteum courses; to assist in the fulfillment of the high artistic aims of the Festivals; to promote the publication of literature dealing with the cultural problems of Salzburg; to raise funds from individual donors and from the performances of operas, plays and concerts. Scholarships are to be awarded to the winners of nationwide contests and will include transportation, living expenses and tuition at the Mozarteum courses given by outstanding artists.

"A small festival is to be held this summer, and plans are being made for a resumption of the festival in 1947."

Leopold Prince, chairman of the executive committee, presided. Mr. Harris, president of the organization, explained its purposes. Bruno Walter, noted conductor, long a Salzburg director, and vice president of the new group, spoke about the history of the festivals. Mady Christians, actress, described the work of the late Max Reinhardt and the role of the drama in the festivals.

Maria Jeritza, soprano, formerly of the Metropolitan Opera, chairman of the Woman's Division of the new organization, sang lieder by Strauss and Grieg, with Paul Meyer accompanying. John Garris, tenor of the Metropolitan, was heard in Schubert songs, with Lothar Wallerstein, noted stage director, long active at Salzburg, at the piano.

JOHAN FRANCO'S symphonic poem Baconiana had its premiere on the Seventh American Music Festival over WNYC, Feb. 12, played by Dean Dixon and the American Youth Orchestra from Hunter College.

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Kindler Forces Mark 15th Year

By JAMES G. DEANE

WASHINGTON.—The fifteenth anniversary of the National Symphony was marked Jan. 16 with an invitation concert attended by 3,860 of the orchestra's supporters, all Constitution Hall could hold. Honored was founder-conductor Hans Kindler, who dropped a career as virtuoso cellist in 1931 and started out with as few players as backers. This year the players numbered 90, the backers more than 10,000, and the orchestra has a steadily growing circle of admirers up and down the Atlantic seaboard as well as at home.

From the audience Kindler got a standing ovation, from the symphony association's board of directors an antique silver bowl suitably inscribed. Also honored, with gifts of silver cigarette boxes, were the three players, all violinists, who had been with the orchestra since its first concert—George Gaul, also librarian; Edward Pratt,, assistant librarian; and Alfonso Rossi. Presentations were by District Commissioner, Brig. Gen. G. R. Young.

Sees New Hall

Association members, thanked by Dr. Kindler for their support, applauded when he pointed to a new concert hall and opera house, and eventually a conservatory, as goals for establishing the orchestra as permanent pillar of the capital's music life.

Another standing ovation greeted Fritz Kreisler when he appeared to play the Beethoven Concerto, musical highlight of the program. For celebrating, this was a perfect combination. The answering applause was the deepseated unanimous kind reserved for special occasions.

The first half included Ravel's Daphnis and Chloe Suite, the Frescobaldi-Kindler Toccata, and 12 minutes of 18th-century boredom entitled Symphony No. 1, by Boyce. A bright spot, nocturnal though it was, was Kent Kennan's Night Soliloquy, admirably performed by Flautist Wallace Mann. Berlioz' Hungarian March ended the concert on a jubilant note.

15/30 Concerts Begun

Enthusiasm of a higher pitch was generated when Lauritz Melchior started the series of 15/30 concerts for a younger audience, adding to his stock of Wagner an aria from Pagliacci, and Grieg's I Love You in both English and Norwegian as an encore. The popular tenor had to put on his overcoat before the crowd would see him depart! Orchestral contributions were Gardner Read's Night Flight, Weinberger's Czech Rhapsody, Mozart's Marriage of Figaro overture, and Sibelius' First Symphony, played adequately.

Wagner alone was proclaimed in the subscription concert the following night, Melchior repeating with the addition of one song from Meistersinger. Enthusiasm was more restrained but generous.

Emery Darcy, another Siegfried from the "Met," chose to ignore Wagner and sang instead Rachmaninoff, Mary Howe, Handel and Rossini works at a Sunday concert. Kennan's Night Soliloquy, a Handel-Kindler suite from Teseo, and the major work, Tchaikovsky's Pathetique, were effectively performed by the orchestra under Kindler.

First of four students' concerts featuring comment by Olga Samaroff-Stokowski, given at a local high school auditorium, turned away several hundred would-be hearers.

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BMI Conference Discusses Post-War Radio Music

The change-over in radio programming from its wartime function to a peacetime role was discussed when 22 staff members of the program and musical departments of the American Broadcasting Company participated in a conference conducted by Broadcast Music, Inc. The discussions were concerned chiefly with music. The conference preceded a tour of the offices of BMI and a demonstration of the facilities and services made available to radio personnel by BMI.

"American Day at BMI" will be followed by a series of similar visits from groups representing all of the networks as well as the independent stations in the metropolitan area. Comprising the ABC group were Charles C. Barry, national program manager of ABC, C. Nicholas Priaulx, vice president and treasurer, Robert E. Kintner, vice president in charge of news and features, Frank Vagnoni, James Bixler, Richard Bannier, Harold Parkyn, Harry Wightman, the latter five named being executives in the ABC music department.

Among the staff conductors of ABC were Joseph Stopak, Bernard Green, Ralph Wilkinson, and Al Datz, arranger. The program department of WJZ was represented by Ann Kelly, assistant to John Hade, program director. From ABC's production staff were Howard Nussbaum, manager, Oliver Daniel and William Marshall, as well as Walter Scanlan, Charles Powers, Dick Charles, Henry Dick and Don Martin, all producers and directors. Kay Burr of the ABC publicity department also attended.

"AMERICAN DAY AT BMI."

Program, production and music departments of the American Broadcasting Company visit the offices of BMI. Left to right: Milton Rettenberg, music editor of BMI; James Bixler, Don Martin, Richard Bannier; Merritt E. Tomkins, general manager of BMI; Dick Charles, James L. Cox, Kaye Burr, Henry Parkyn, Roy L. Harlow, Frank Vagnoni, Oliver Daniels, Anne Kelly, William Marshall, Joseph Stopak, Walter Scanlan, Al Datz, Harry Wightman, Charles Powers, Henry Dick, Bernard Green, and Ralph Wilkinson.

N. Y. Concerts

(*Continued from page* 35)

shortcomings seemed due to unfortunate style of performance, although Mr. Aitken is sometimes cloudy in his pedallings; some works did not seem to be his *"métier."* But the beautiful tone, the delicate and fluent fingering and the dynamic feeling were captivating and not soon to be forgotten. T. P.

Collegiate Chorale at New Friends

The New Friends of Music offered the small choir of the Collegiate Chorale in their concert on Feb. 3. In a bill including Bach's motet, Singet dem Herren; five songs for mixed chorus by Brahms, three motets, op. 110, by the same composer and a group of choral works by Schubert, this incomparable ensemble again scored a triumph under the leadership of its inspiring conductor, Robert Shaw.

Of especial charm was Staendchen by Schubert for alto solo and female choir, op. 135, with Grace Hoffman as soloist and William Jonson at the piano, an assignment he took care of with great skill during the whole program. In Bach's motet, Ernst Victor Wolff played the harpsichord, giving fine support to this masterpiece, which was delivered by the chorus with great impressiveness. H. W. L.

Richard Korbel, 12, in Piano Program

Master Richard Korbel, at his recital in Carnegie Hall on Feb. 3, gave everything one justly could expect from a 12-year-old and much more! Fortunately he was in no way the precocious child many people may have feared. With a terrific program ranging from three sonatas by Scarlatti over Bach's Prelude and Fugue in A minor to the 24 preludes by Chopin, Franck's Prelude, Chorale and Fugue, and four pieces by Debussy to Liszt-Busoni's Campanella Korbel (even physically) did more than one deemed possible. That he did it remarkably well, as far technic goes, and very often got to the root of the musical meaning, is a happy augury for a talent which certainly is precious and should be watched with care. Add to it the modest and natural stage presence of the young artist, and you have the reason why an almost sold-out house asked for encore after encore. H. W. L.

Marie Giloth in Songs

Marie Giloth, in song recital at Town Hall, Feb. 3, demonstrated the inadvisability of an immature artist's attempting public appearance. The program was ambitious in its length, in its technical difficulties and above all in its portent, but the voice, though with some good possibilities in its lower and middle range, becomes shrill, and pinched at the top. In many of the simpler selections, her really opulent contralto voice and charm of personality proved delightful. Such were Richard Hageman's Do Not Go, My Love, the familiar Arne Lass with the Delicate Air and A Feast of Lanterns by Granville Bantock. Edwin McArthur at the piano did wonders for the soloist. T. P.

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Halifax Musician Passes

HALIFAX, N. S.—Ivan Maxwell Gillis, 27, composer, organist, pianist and teacher, died here on Jan. 6. Mr. Gillis, blind from birth, held the degree of A.R.C.O. from the Royal College of Organists, the F.T.C.L. from Trinity College and the L.T.C.M. from Toronto Conservatory. He was assistant organist at Deerpark United Church, resident organist at Wycliffe College and had won several awards, among them that of the Canadian Performing Rights Society for a song and organ composition.

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Nestor Chayres

Lyric - Tenor

NEW YORK TOWN HALL DEBUT

December 14, 1945

CHAYRES, TENOR, GIVES TOWN HALL PROGRAM

Town Hall played host yesterday evening to the Mexican tenor, Nestor Chayres, and to a near capacity audience. The frequent cries of "bravo," and the shouted requests for encores gave Town Hall a welcome and all too rare carnival atmosphere.

Mr. Chayres well deserved his large and enthusiastic following, for he is a first-rate artist. His voice is of a beautiful quality, and is used with intelligence and musicianship. Mr. Chayres also possesses an admirable stage presence which plays no small part in the effectiveness of his interpretations.

Much of the program was devoted to folksongs and music of a lighter nature, but in the opening groups of Italian and French airs, Mr. Chayres showed that he is equally at home in that field. The program included groups of Spanish folksongs arranged by Nin and de Falla, and in de Falla's setting of "Nana" Mr. Chayres was seen at his best, completely capturing the enchantment of this lovely lullaby. Federico Kramer's accompaniments were always musicianly.—E. L.

—New York Times

MEXICAN TENOR AT TOWN HALL

Nestor Chayres, Mexican tenor, brought a fresh young voice and a suave manner to the season's lyric wing in Town Hall last night.

Featured numbers included rarely heard songs by Spanish and Latin-American composers and arias from Lalo's "Le Roi d'Ys" and Cilea's "L'Arlesiana."

Senor Chayres wove smooth tone around each song, also applying carefully gauged color and shading in the process. Federico Kramer accompanied.

—New York World-Telegram

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